



Catalogue  
OF THE  
Arabic and Persian Manuscripts  
IN THE  
ORIENTAL PUBLIC LIBRARY  
AT  
BANKIPORE

VOLUME III

PERSIAN POETRY

17TH, 18TH AND 19TH CENTURIES

*Prepared by*

MAULAVI ABDUL MUQTADIR  
*Khan Saheb*

CALCUTTA

THE BENGAL SECRETARIAT BOOK DEPÔT

1911

LONDON

PRINTED BY WILLIAM CLOWES AND SONS, LIMITED,  
DURK STREET, STAMFORD STREET, S E., AND GREAT WINDMILL STREET, W

245

## PREFACE

---

THE present volume completes the description of the works of Persian poetry contained in the Bankipore Library and deals with poets both Persian and Indian who flourished during the Seventeenth Eighteenth and Nineteenth Centuries of the Christian Era

Among the more interesting works noticed in this volume attention may be called to the following —

No 265 a unique copy of the Shahinshah Namah containing a poetical account of Sultan Muhammad of Turkey (A H 1003-1012)

No 226 The Diwan of Ijzi

No 271 The Diwan of Ali Naqi of Kamrah

No 283 The Diwan of Wash

No 331 The Diwan of Yahya Kashi

No 329 The Diwan of Zafar Khan Ahsan

No 342 The Diwan of Saib written in his own house in Isfahan eight years before his death

At the end of this volume will be found reproductions of four pages taken from MSS described in these volumes containing some important autographs and seals

This volume like its predecessors is due to the scholarly industry of Maulavi Abdul Muqtadir

September 1912

E DENISON ROSS



## TABLE OF CONTENTS

No		No	PAGE
1	Husaynī ( <u>Shahīn</u> <u>hah</u> Namah)	265	1
2	Ijzī	266	3
3	Sahah	267-268	5
4	Walī	269-270	7
5	Alī Naqī (of Kamrah)	271	9
6	Nau 1	272	10
7	Mu min Husay n	273	12
8	Ja far	274-275	15
9	Nazirī	276-278	17
10	<u>Shanī</u>	279-280	21
11	Turah	281	26
12	Zulalī	282	28
13	Washī	283	30
14	Zuhūrī	284-287	32
15	Faraj	288	40
16	<u>Shapur</u>	289	41
17	Habīb	290	42
18	Bahā ud Dīn	291	43
19	Talīb (Âmuk)	292-296	48
20	Bazmī	297	50
21	<u>Shīfā</u> 1	298-300	57
22	Muhammad Sufī	301	60
23	Ruh ul Amin	302	63
24	Asir	303-304	65
25	Fasīh	305-307	70
26	Qudsī	308-310	74
27	Salīm (Tīhranī)	311	88
28	Walī Muḥammad	312	92

No		Nos	PAGE
29	Fayyâd	313	94
30	Kalîm	314-317	97
31	Nisbatî	318-319	104
32	Masîh	320-322	106
33	Ilâdîq	323-324	109
34	Hulyah-i-Shâhjahân	325	111
35	Mullâ Shâh	326-328	112
36	Ahsan	329-330	117
37	Kâshî	331	120
38	Wâlih	332	122
39	Tugîâ	333	125
40	Ganî	334-335	136
41	Nâzum	336	139
42	'Azîm	337	140
43	Rafî'	338	143
44	Bînîsh	339-340	145
45	Sâ'ib	341-349	146
46	Muhyî	350-351	160
47	Majdûb	352-353	161
48	Kunâmî	354	163
49	Mu'izz	355-356	164
50	Shaukat	357-359	166
51	Râsikh	360	168
52	Râzî ('Âqîl Khân)	361-362	169
53	Nâsir 'Alî	363	171
54	Taslîm	364	171
55	Wahîd	365-366	172
56	Ganîmat	367	175
57	Ashraf	368	176
58	Jûyâ	369	178
59	'Âlî (Nî'mat Khân)	370-371	179
60	Khâlis	372	181
61	Âzâd	373	183
62	Bâdîl	374-377	186
63	'Âqîl (Hunarwar Khân)	378	189

# TABLE OF CONTENT

ix

No		No	PAGE
64	Najat	379	190
65	Sulim	380	191
66	Bidl	381-388	194
67	Ulwā	389	203
68	Hayat	390	204
69	Shuhrat	391	206
70	Khadim	392	206
71	Sibt	393	208
72	Burhan	394	209
73	Anjab	395	210
74	Umid	396-397	212
75	Husayn	398	214
76	Ârzû	399	217
77	Âdur	400	219
78	Mushtaq	401	221
79	Hazm	402-410	222
80	Iqir	411-414	235
81	Ashiq	415	239
82	Fauq	416	240
83	Tûfan	417	242
84	Minnat	418	243
85	Sam	419	245
86	Ashul	420	247





## SUPPLEMENT

---

No		Nos	PAGE
1	Mağ anı	421	249
2	Mağ hfi	422	251
3	Âzad	423	252
4	Waqıf	424—426	253
5	Wamıq	427	256
6	Askarı	428	257
7	Rıda	429	257
8	Fağ hır Makın	430	258
9	Mıjıd	431	260
10	Khamush	432	260
11	Mıskın	433	261
12	Qatıl	434—436	262
13	Hashmat	436	264
14	Shamsh ı Ishq	437	265
15	Bırışhtah	438	266
16	Gulam Alı	439	267
17	Qa anı	440	268
18	Galıb	441	269
19	Mahmûd Nâmah	442	272
20	Wilayat	443	273
21	Hafızı	444—445	273
22	Hasrat	446	274
23	Nasr	447	275
24	Hasrat ( Azıma b ıdı)	448	275



PERSIAN POETRY

No 265

fol. 116 lines 15 (in four cols) size  $13\frac{3}{4} \times 9$   $10 \times 6$

and so

SHAHINSHÂH NÂMAH

A poetical account of Sultan Muhammad III of Turkey (A.H. 1003-1012 - A.D. 1595-1603) the thirteenth King of the Osmanli Dynasty

By Husayni

Beginning —

مسامس فروور ر حد و مسامس  
مر او را که امسا کسدن مسامس  
مسامس نود کج نهان  
بی معرفت ؟ صغس عیان

This unique work of which no other copy is known to exist is, evidently one of the most valuable literary gems of this Library. It is dedicated to the said Sultan Muhammad III was written for him at Constantinople and preserved as a treasure in the Royal Library during his time as would appear from the writings in the two illuminated stars at the beginning of the copy —

ترسم الحرائه نواب نامدار لالك مساه ظل الله مساه حم حاه  
 حلد الله ملكه و سلطاناه الطافان بن الطافان ابو الطافان  
 مساه سلطان محمد نادمه طول الله حمزه اندا و ابن تاريخ مذكور  
 ندارا لاه و ه ه ه اسم نافع

The illuminated stais are placed between the following two introductory verses written in gold in beautiful bold Naskh

همیشه نامه سلطان محمد  
که نادا عمر و امالس مود  
سرم آل جهان کبان اصل  
ارو روس حراع مسرده نسل

From the numerous seals, signatures, and 'Ard-dîdahs of some of the distinguished nobles of the Timuride sovereigns of India, it is certain that somehow or other this valuable copy travelled to India during the time of Shâh Jahân, and was preserved in his Royal Library. The most interesting of all the seals is that of Jahân Ârâ Begam, which is very rare and not found in any other MS in this Library. Jahân Ârâ, who was born in A H 1022 = A D 1613 and died in A H 1092 = A D 1681, was the eldest child of Shâh Jahân. She was the most accomplished lady of Shâh Jahân's *harem*, and is the authoress of the well-known Persian work *Mu'nis-ul-Arwâh* مؤنس الارواح, a notice on the celebrated saint Khwâjah Mu'in-ud-Dîn Chishtî, composed in A H 1049 = A D 1639.

The name of the author, who calls himself Husaynî حسینی, occurs thus on fol 6<sup>a</sup>

حسینی نوائی کس از حار کاه  
سبس کومه اندر رمان مدح ماه

In the prologue the poet, after praising God, the prophet, and the Imâms, highly eulogises the reigning king Sultân Muhammad, whose date of accession, A H 1003 = A D 1012, he gives thus on fol 7<sup>b</sup> —

حوطل حلب امد ، آن بجدیل  
سد سال تاریخ طلّ حلب

On fol 10<sup>a</sup> the poet sings the praise of the three preceding kings, namely, Sulaymân I, Salîm I and Murâd III, and says that he wrote the exploits of these kings in Persian and Turkish prose and verse, and that he composed several Shâh Nâmahs, numbering ten volumes, and particularly names his two works, Hunar Nâmah ر نامه and Sûr Nâmah سور نامه.

On fol 111<sup>a</sup> is mentioned the date 231d Rabî' I, A H 1007, under the heading راة نبودن آصه ، را بای نومس. In the epilogue the date of composition is given thus in the following verse

تک و الف تا ریمه بود آریمه  
که کردم در نظم را حانیه

which would seem to mean that one thousand and one had not passed from the (Hijrah) year when the author finished the work. But as the book was written during the reign of Sultan Muhammad III who reigned from A H 1003-1012 we cannot accept the above year as the date of composition of the work. Moreover it is very difficult to detect the mistake of the scribe in the above line. One possible reading with a slight alteration is however suggestive. Instead of

تک و الف تا ریمه الح

I am inclined to read

تک و الف و ده ریمه بود آریمه

that is A H 1010 = A D 1601

The concluding verse runs thus —

ر ما دمدم بر رسول انام  
سلام العلیک و علیک السلام

The copy is profusely illuminated in the beginning and richly illustrated in Persian style throughout.

Written in a beautiful clear Nasta liq

No 266

fol 120 lines 13 size 6 $\frac{1}{2}$  × 4 4 × 3

دیوان عجزی

DÎWÂN-I-'IJZÎ

A very rare copy of the lyrical poems of Mullâ Hasan Beg poetically known as Ijzî a native of Tabriz ملا حسن بک عجزی تبریزی composed in close imitation to Fîrâzî

The *diwân* begins with the following two introductory lines, which indicate the dedication to Shâh 'Abbâs I (A.H. 985-1038 = A.D. 1587-1629)

صد مشکو که این سر ، ارباب ، کلام  
 بدرفت نام نه حماس نظام  
 خون کلب دوشیان او گشت ، آحر  
 خون دولب دوشیان او گشت تمام

The *Gazals* are alphabetically arranged, and the first of them begins thus on fol 1<sup>b</sup>

ای ر تو بد بر زبان زبان سخن سرای را  
 وی ر تو صدها بدل حمل گره کسای را

Taqî Auhadî, a friend and contemporary of 'Ijzî, says in his *'Uiafat*, fol 500<sup>a</sup>, that he frequently enjoyed 'Ijzî's company in 'Irâq, Qazwin, and several other places, and held poetical discourses with him. When Sultân Muhammad Khudâ Bandah (A.H. 985 = A.D. 1578), father of Shâh 'Abbâs the First, went to Isfahân, 'Ijzî was present there in the camp of the Sultân. He was alive till A.H. 1004 = A.D. 1595 in the reign of Shâh 'Abbâs I.

Notices on the poet's life will be found in *Majma'-un-Nafâ'is*, vol. II, fol 311<sup>b</sup>, *Riyâd-ush-Shu'arâ*, fol 268<sup>a</sup>, *Makhzan-ul-Garâ'ib*, p 560, *Nishtar-i-'Ishq*, p 1223, etc.

One or two folios are missing from the end, and the MS. breaks off with the following lines

نخواهم برد جان از سبیل آن سوفا حوری  
 حو دل هم در سر آن رله ، مسک افسان سوم روزی

Written in ordinary Nasta'liq  
 Not dated, apparently 16th century

No 267

fol 293 lines 9 (in three columns) size 3 x 6 1/2 x 7 1/2

رباعيات سحابي

## RUBĀ'ĪYĀT-I-SAHĀBĪ

The quatrains of Sahābī

Mawlāna Kamāl ud Dīn Sahābī al Astarībadī مولانا کمال الدین was according to his contemporary biographer Taqī Auhādī born in Shīstār but as he originally belonged to Jūrjan the former capital of Astarībad he is better known as Astarībadī (see Haft Iqlīm fol 302) and as he spent the last forty years of his life in devotion on the holy shrine of Alī in Najaf he is also called as Najafī. It is quoted in the *Nishtar* 1 Ishaq from the Subhī Sadiq that Sahābī once threw seventy thousand of his Rubā'īs into the water and that only twenty thousand quatrains could afterwards be gathered from various sources. Taqī Auhādī says that Sahābī is said to have left fifty thousand Rubā'īs and that he has himself seen six thousand of them. Sahābī died in Najaf according to overwhelming authorities in A.H. 1010 = A.D. 1601.

See Rieu n. p. 672 Eth. Bodl. Lib. Cat. No 1063 Eth. Ind. Office Lib. Cat. 1480 W. Pertsch Berlin Cat. pp. 925 and 926 Sprenger Oude Cat. p. 552 where the collection of the poet's Rubā'īs is styled as *حزاق معوي* see also Taqī Auhādī fol 318 Riyad ush Shu'arā fol 180<sup>b</sup> Haft Iqlīm fol 306 *Nishtar* 1 Ishaq fol 836

## Contents —

fol 1<sup>b</sup> Introduction preceded by three verses the first of which runs thus —

بسم الله الرحمن الرحيم  
 تر سہات امست در بی رحیم

The introduction is divided into the following four sections —

- (1) فصل اول در بی نضر امست
- (2) فصل دوم در الہام امست



منرا ، و کعب ، طهور اوست ، (3)

در رحمت ، (4)

These sections, treating with pure mystical and theosophical points, are interspersed with numerous Rubâ'is and illustrated with verses from the Qur'ân and several anecdotes

fol 11<sup>b</sup>-283<sup>b</sup> Rubâ'is in the alphabetical order.

Beginning.

المنة لله كه نالعام حدا

ار حلق رسدم و سدم رام حدا

Cf Rieu and Sprenger, *loc cit*

The number of Rubâ'is in pure alphabetical order is four thousand and nine hundred

The last Rubâ'i runs thus

در وحد خود او را طل ، ار هرچه کسي

همه ، و ولد و زن و همسر ده کسي

تو کورۀ خود بر آ ، کن اي تسه

اين کوره تهی کورۀ ديگر ده کسي

fol 283<sup>b</sup> Short mystical Masnawis in the form of anecdotes

Beginning —

در نهانده مس ، حام طبع

که خود را نهاده حام درج

Sprenger, *loc cit*, mentions a Masnawî by Sahâbî dedicated to Shâh 'Abbâs I

This splendid copy, containing a very large collection of Sahâbî's Rubâ'is, is neat and correct. It is written in a very beautiful minute Nasta'liq on gold-spinkled paper, and within gold-ruled columns with a decorated double-page 'Unwân and a finely illuminated frontispiece

The colophon is dated Sha'bân, A H 1081

## \*No 268

fol 266 lines 11 (centre column) 22 (marginal column)  
size  $9\frac{1}{2} \times 5\frac{1}{2}$   $7\frac{1}{2} \times 3\frac{1}{2}$

The same

The contents and the arrangements are identically the same as in the preceding copy

Although this copy dated 12th Rabi II A.H. 1055 is older than the preceding one precedence has been given to the former on account of its being more correct and beautiful

## No 269

fol 116 lines 14-17 size  $7 \times 3\frac{1}{2}$   $4\frac{1}{2} \times 2\frac{1}{2}$

دیوان ولی

DÎWÂN-I-WALÎ

The lyrical poems of Walî

Beginning as in Ethic India Office Lib Cat. No 1481 —

ای حرب کعبه صاحب روای حرب

نفس بعلن نو محراب دعای حرب

Maulana Walî of Dasht-i Bayad باصی مولانا ولی د, a place in Qazvin Khurasan at first entered the service of Sultan Ibrahim Murza, poetically known as Jahî the grandson of Shah Isma'il Safawî (A.H. 907-930 = A.D. 1501-1523). He rose to distinction during the reign of Shah Tahmasp (A.H. 930-984 = A.D. 1523-1576) and often held discourses with Maulana Damir and other poets of the Sultan's court. Subsequently he went to Khurasan where he was put to death by the order of Sultan Din Muhammad Khan Uzbek son of Janî Beg Sultan on charge of his being a Shi'ah heretic. See Âlam Ârâ Abbâsî fol 80. Taqî Auhadî a contemporary of Walî says in his Urafat fol. 794<sup>b</sup> that in the beginning of the reign of Shah Aḥbas I he once met the poet in Qazwin and that shortly after he (Walî) was put to death by the order of the above named Sultan Din Muhammad Khan.

The date of the poet's death is given in the Safinah (Ethé, Ind Office Lib Cat, No 1481) in A H 1012 = A D 1603, while *Nishtar-i-Ishq* gives A H 999 = A D 1590

For his Life see *Majma'un-Nafa'is*, fol 522<sup>a</sup>, *Riyâd ush-Shu'arâ*, fol 488<sup>a</sup>, *Makhlzan ul-Garâ'ib*, fol 959, *Natâ'iq ul Afkâi*, p 411, *Majma' ul-Fusahâ*, vol II, p 50, *Yad-i-Baydâ*, fol 235<sup>b</sup>

A copy of Walî's diwân is mentioned in Sprenger, *Oude Cat.*, p. 589, and another in Ethé, Ind Office Lib Cat, No 1481.

### Contents

fol 1<sup>b</sup>-75<sup>a</sup> Qasîdahs and Tarkîb-bands without any order  
 fol 75<sup>a</sup> Gazals in alphabetical order, beginning as in Ethé, Ind Office Lib Cat 1b —

من ، نوید قر ، در رد سده درگاه را

حسن ابرها بود دربی ناله خانکاه را

fol 97<sup>a</sup> Masnawî, in the metre of Jâmi's Yûsuf Zalikhâ. Beginning

ولای ، پرور معمر باها

نگویم مسیح و قبی نادساها

fol 104<sup>a</sup> Rubâ'is Beginning

امی لعلی کرانه اعلم بود

آمد نامی که سرور عالم بود

fol 107<sup>a</sup> Another series of Qasîdahs Beginning —

حد ای روح در انام دلارائی من

ناب ، حر ، اعمار سود خواری من

fol 115<sup>b</sup> A short Masnawî. Beginning

طاف ، معجون حور هم طاق سد

و سه او شهرة افاق سد

The MS bears no date, but on fol 106<sup>b</sup> a note, written in *Nim Shikastah*, is dated, Lahore, A H 1133, and the name of the scribe as given here is محمد ابراهيم بن محمد هاشم البکي

Written in an ordinary minute Nasta'liq. The copy is full of corrections throughout and vetes on the margins are frequent.

No 270

fol 83 lines 13 size  $8\frac{1}{2} \times 6$   $6 \times 3\frac{1}{2}$

The same

A very modern copy of Walis diwan containing a long Qasidah in the beginning and Gazals and Rubais.

Beginning —

نگاه دو حسی عاک دل ر صفت بدن  
نمای رسته توالم گلشن ار مورن

fol 6<sup>b</sup> Gazals in the alphabetical order beginning as in the preceding copy. This copy contains more Gazals than the above.

fol 80 Rubais beginning as above. Most of the Gazals are incomplete and spaces for them are left blank in many places.

Written in a careless Nasta'liq.

Not dated apparently quite modern.

No 271

fol 69 lines 13 size  $8\frac{1}{2} \times 6$   $6 \times 4$

دیوان علی بی کمره

THE DÎWÂN OF 'ALÎ NAQÎ OF KAMRAH

Shaykh Ali Naqi of Kamrah (in Iraq) <sup>مسح حلی بی کمره</sup> was a distinguished poet of his age. For a long time he held poetical contests with Multa'ham Wabshi, Damiri and others. Taqi Awhadi in his Urafat fol 774 says that he was an intimate friend of Naqi and that both of them very often held poetical discourses in Isfahan and also in the presence of Shah Abbas I (A.H. 980-1038 = A.D. 1587-1629) and his Wazir Hatim Beg. The same Taqi says that while he was in India he heard of Naqi's death. (Taqi came to India in A.H. 1015

= A.D. 1606, see his 'Uiafat, fol 10<sup>b</sup>) Tâhî Nasîbâdî (Rieu, p 818) places the poet's death in A.H. 1012 = A.D. 1603, Riyâd-ush Shu'arâ, fol 428<sup>b</sup>, in A.H. 1013 = A.D. 1604, Sprenger, Oude Cat, pp 91, 514, gives a later date, viz, A.H. 1030 or 1031 = A.D. 1621 or 1622. See also Majma'un-Nafâ'is, vol 11, fol 489<sup>b</sup>, Makhzan-ul-Garâ'ib, fol. 903<sup>b</sup>.

### Contents —

Gazals in alphabetical order, beginning on fol 1<sup>b</sup> .

ای نام همایون ، ابراهیم مرماها  
چو رشید صفت طالع از مطلع دیوانها

Beginning of the Rubâ'is, likewise in alphabetical order, fol. 62<sup>a</sup> —

بر مسدوم ارو حو ناه ، هجرانرا  
گفتا مسی هست ، نگویم آنرا

There are seventy-three Rubâ'is in this copy, but some of them have been left incomplete.

Written in a careless Nasta'liq

A modern copy

### No. 272.

fol 128, lines 13, size  $9 \times 5\frac{1}{4}$ ,  $6\frac{1}{4} \times 3\frac{1}{2}$

دیوان نوعی

### DÎWÂN-I-NAU'Î.

Maulânâ Muhammad Ridâ (or according to Taqî Auhadî, fol 780<sup>a</sup>, Safâ'î) Nau'î, مولانا محمد رضا نوعی, was of Khabûshân, near Mashhad, in Khurâsân Badâûnî, who says that at the time of the composition of his Muntakhab ut-Tawârikh (c A.H. 1004 = A.D. 1595) Nau'î was living with the youngest prince Dâniyâl, states that the poet claimed his descent from Shâikh Hâjî Muhammad of Khabûshân, but that his doings belied his claims. At an early age Nau'î travelled with his father to Kâshân, where he became the disciple of the celebrated Maulânâ Muhtasham, who invoked an ardent love of poetry in him by

the recitation of his own compositions which helped Nani in acquiring proficiency in the art of prosody. In Nani Muhtasham found a very favourite pupil and an esteemed companion. On leaving Kashan Nani travelled into Khurasan sojourning for a short time at Nishapur and Abiward. He proceeded to Merv where he excited a very keen interest for himself in the heart of Nur Muhammad Khan the governor of the place. The propensities that they felt for each other was due to their being of the same age (about twenty) and of similar tastes. Nani's friendship with Nur Muhammad kept them inseparable until the invasion of Merv by Abd. Ullah Khan the ruler of Tārān when Nur Muhammad Khan deserting his friend fled to Iraq to seek refuge under Shah Abbas. From Khurasan Nani came out to India where he found a patron in Mirza Yusuf Khan Mashhadi but shortly after he was admitted to the service of Abd. ur Rahim Khan Khanan who together with prince Daniyal was staying at Burhanpur. Nani's constant association with men of letters improved a great deal his poetical talents which very shortly acquired for him the reputation of a poet of great eminence. His Masnawi the Sāqi Nāmā secured for him the gift of an elephant and a present of ten thousand rupees from the Khan Khanan. He was also liberally awarded by Prince Daniyal in whose praise the poet composed several poems. The author of the Khazānah Amirah says that Nani's Masnawi entitled Sūz wa Gudāz (the burning and consuming) which the poet dedicated to Prince Daniyal added a further reputation to his name. The poet's Qasidas and Gazals were collected in the shape of a diwan after his death which took place at Burhanpur in A.H. 1019 = A.D. 1610.

For notices on the poet's life see Taqī Auhādī's *Badā'iyat* fol. 189. Haft Iqlim fol. 231. Ouseley Biogr. Notices pp. 161-166. Blechmann's *Āin-i Akbarī* p. 606. See also Rieu ii p. 674. Sprenger Oude Cat. p. 516. Ethé Ind. Office Lib. Cat. No. 1885. Ethé Bodl. Lib. Cat. No. 1064. W. Pertsch Berl. p. 696, No. 4 and p. 907. J. Aumer p. 4 etc.

#### Contents —

fol. 1<sup>b</sup>-43<sup>b</sup> Qasidas Tarjū bands and Tarkīb bands in praise of Akbar Prince Daniyal Prince Jahangir Abd. ur Rahim Khan Khanan. Beginning —

کرکلی - \*م و لب تسه سر نا یی من  
صد - ن کسه در هر گومه صحرائی من

fol. 43<sup>b</sup> مای نامہ in praise of the Khan Khanan. Beginning —

نوی اولیں سر مٹانها  
باد نوسگر شانها

fol. 58<sup>a</sup>-121<sup>a</sup> Gazals in alphabetical order

Beginning

مسائے گل نا بود حال رح نسیان ما

نهائے نام نو نادا نهائے دیوان ما

fol. 121<sup>b</sup>-128<sup>b</sup> Rubâ'is

Beginning

نوحی نبود وفائی او نه بست

نه بست ، منبره رائی او نه بست

This copy contains sixty-nine Rubâ'is.

The Masnawî Sûz-wa-Gudâz is wanted in this copy It is printed at the end of the first volume of the Akbar Nâmah, Lucknow, A.H. 1284

Written in ordinary Nasta'liq

Dated 26th Rajab, A.H. 1191

Scribe علام حسن نگہ، لکھنوی

No. 273.

fol. 70, lines 10, size  $10\frac{1}{4} \times 6\frac{1}{4}$ ,  $6\frac{3}{4} \times 3\frac{1}{2}$

رباعیات، مومن حسن

## RUBÂ'ÎYÂT-I-MU'MIN HUSAYN

A splendid and a very rare copy of the quatrains of Mullâ Mu'min Husayn, arranged in alphabetical order

Beginning —

(۱) حر حره ، وما سر برد از حاتم ما

دورج نه بود گرمی ه گامه ما

د ، را برمد روالی از بر تو روز

کر و ام کند مساهی از نامه ما

(۲) رون دل معر حامد ما  
محبوبه فعل ر هنگامه ما  
کوند که روز حسر می بسود  
اینا نکساند مگر نامه ما

Maulana Mumin Husayn of Yazd ن بردی enjoys a fairly wide reputation as a Rubai writer. He was a favourite pupil of Maulana Mirza Jan Shirazi who was a specialist in Maqulit and has left several works which are enumerated in the Haft Iqlim fol. 73<sup>b</sup>

Taqi Kashī Sprenger Oude Cat. p. 35 who says that Mumin Husayn was alive in A.H. 1007 = A.D. 1598 remarks that the poet was given to profligacy in his youth but that he subsequently changed the course of his life. Taqi Auhadi in his Urifat fol. 729 says that he enjoyed Mumin's company in Shiraz for a long time and quotes the chronogram ن composed by Husayn Kashī expressing the date 1019 of Mumin's death. The authors of the Rivad ush Shu'ara fol. 39, and Makhzan ul Gharib fol. 769 in quoting the above chronogram reads مولانا instead of ملا and this alteration evidently gives the wrong date A.H. 1016. The author of the Nishtar i Ishq however says that the poet died in A.H. 1010 = A.D. 1601. For the poet's life see also Âtash Kadah p. 276 Majma'un Nafais vol. II fol. 456 etc.

This beautiful copy contains 690 Rubais mostly of Sufi character. One folio is missing after fol. 37.

Written in a beautiful Nasta'liq within gold and coloured ruled borders on gold sprinkled paper with an illuminated frontispiece. The original folios have been placed in new margins.

Not dated apparently 17th century



No. 274.

foli 63, lines (centre col) 11, (margin col) 22,  
size  $9 \times 5\frac{3}{4}$ ,  $6 \times 3\frac{1}{4}$

سرو و ربن

## KHUSRAÛ-WA-SHÎRÎN.

The loves of Khusraû and Shîrîn, in imitation of Nizâmî's poem of the same name

By Muzâ Ja'far Beg

Beginning

حداودا دلي ده ساد ار اندوه

درو گسایس هم کوه تا کوه

Muzâ Qiwâm-ud-Dîn Ja'far Beg, known as Asaf Khân III, مرزا قوام الدین, was the son of Mirzâ Badî'uz-Zamân of Qazwîn, who was the Wazîr of Kâshân during the reign of Shâh Tahmâsp, in whose court Ja'far was also introduced. In A H 985 = A D 1577 Ja'far came to India and was introduced by his uncle, Mirzâ Giyâs-ud-Dîn 'Alî Âsaf Khân Bakhshî, to Akbar's court. The emperor received Ja'far with honour, and after the death of his uncle, which took place in A H 989 = A D 1581, conferred upon him the office of Bakhshîgarî and the title of Âsaf Khân. On Jahângîr's accession Ja'far was appointed اتال, or tutor, to Sultân Parwîz, who had then taken the command against the Rânâ. Ja'far served in various capacities under Akbar and Jahângîr. He entered Akbar's service as a Commander of Twenty, and subsequently became in Jahângîr's time the Commander of Five Thousand. Besides being one of the most eminent of Akbar's generals and an able financier and accountant, Ja'far was a good scholar and a poet of no mean order. The present Masnawî is admitted by the best authorities to rank after Nizâmî's Shîrîn Khusraû. Extracts from his lyrical poems are quoted in the Tadkîrahs. He was one of the several distinguished scholars who were engaged in the compilation of the well-known work 'Târikh-i-Alfi, and after the death of Mullâ Ahmad of Tattah Ja'far brought the work down to A H 997 = A D 1588. He died at Bulhânpûr in A H 1021 = A D 1612. Ja'far left four sons, all of whom held good

positions under Shah Jahān. His grandson who was also known as Mirzā Ja'far was a poet and composed poems under the same takhallus.

In Ethe Bodl Lib Cat No 1068 this poem is called مرهاد و سرین Farhad wa-Shirīn. Mr Blochmann in his translation of the Ā'in-i Akbarī vol 1 p 412 says that Ja'far composed a Masnawī entitled نور نامه, Nur Namah which ranks after Nizāmī's Shirīn Khusrāu. I cannot however account for the second title given by Mr Blochmann. The author of the Maasir ul Umara fol 12 distinctly calls the poem Khusrāu Shirīn while in the epilogue Ja'far himself gives the same title to the poem of —

ردل دمع هم درین نمودم  
خوسر و سرین نمودم

Agun—

دندم حمله را از بس و از بس  
ندارد خسرو و سرین خوسر کس

From some of his verses in the epilogue it would appear that Ja'far had intended to produce a Khamsah but that he contented himself with the Khusrāu Shirīn —

بناظر داسم در کامرانی  
که گویم و راسا که دانی

In the same epilogue the poet says that the number of verses in this poem is 2673 —

سپارست مرصع حسن آمد  
دو سخن و حا و جسم و حسن آمد

The date of composition A.H. 1019 = A.D. 1610 is given in the following concluding line —

سدم در مسوی دنبال تاریخ  
هرار و نوردده سد سال تاریخ

A detailed account of Ja'far's career is given by Mr Blochmann in his Ā'in-i Akbarī pp 411 and 512 see also Maasir ul Umara foll 10<sup>b</sup>-12<sup>b</sup> Majma'un Nafais fol 107<sup>b</sup> Taqi Auhadi fol 116 Sprenger Oude Cat p 110 Rieu 1 p 118 11 pp 674 779 etc. Copies of this poem are mentioned in Ethe Bodl Lib Cat Nos 1068-1071

fol 3 and the last nine folios are supplied in a modern hand

Written in a beautiful clear Nasta'liq, within gold-ruled and coloured borders, on various beautifully marble papers.

On the top corner of fol 1<sup>a</sup> we find the name مَلّا محمد حسن, Mullâ Muhammad Husayn, to which the word کشمیری, Kashmîrî, is added in a later hand

مَلّا محمد حسن کشمیری, Mullâ Muhammad Husayn of Kashmîr, the best Kâtib of Akbar's court, was a pupil of Maylânâ 'Abdul 'Azîz, whom Muhammad Husayn is said to have surpassed in the art of calligraphy. He was specially well versed in Nasta'liq writing, and the majority of the Kâtibs consider him equal to the celebrated Mullâ Mir 'Alî of Herât (*d* A H 924 = A D 1518), who brought the art of Nasta'liq writing to perfection. Akbar gave him the title of Zarrîn Raqam, and for some time appointed him tutor to the princes. He died, according to the author of the *Miri'ât-ul-Âlam*, in A H 1020 = A D 1611. See also Blochmann's *Â'in-i-Akbarî*, pp 102, 103

The MS is in a damaged condition.

### No. 275.

fol 58, lines 13, size  $11\frac{3}{4} \times 8$ ,  $8\frac{1}{4} \times 5\frac{1}{4}$

The same.

Another copy of Ja'far's *Khusiaû-wa-Shîîn*  
Beginning as above

حداودا دلی ده ساد ار اندوه الح

This copy is defective, and on comparing it with the preceding copy about 1,250 verses are found to be wanting at the end

It breaks off with the following line —

برحم خویش تقدیری نکردم  
ولی اعرود اربن اندیشه کردم

Written in a fair Nasta'liq  
Not dated; apparently very modern

## No 276

foll 262 lines 19 size 11 x 5½ 8 x 3½

دیوان نازی

## DÎWÂN-I-NAZÎRÎ

The lyrical poems of Maulana Nazîrî

Maulana Muhammad Husayn poetically called Nazîrî مولانا محمد نازی was a native of Nishapûr. The author of the Atash Kadal alone says that according to some the poet was originally from Juwayn جوین but as he is better known as Nishapûrî the said author places him under Nishapûr. In his early youth Nazîrî went to Kâhân where he distinguished himself by holding poetical contests with other poets. During the reign of the Emperor Akbar he came to India and attached himself to the Khan Khânân Abd ur Rahim Khân who was an ardent admirer of poetry. Amin Razi says that while he was engaged in composing his Hift Iqlim Nazîrî was contemplating a pilgrimage to Makkah which he carried out according to later biographers in A H 1012 = A D 1603. On his return from the pilgrimage he went to Gujarat and then settled in Ahmadabad where he died. Nazîrî's brother Maulana Sharaf of Nishapur a distinguished musician was also in the service of the Khan Khânân. See Blochmann p 613 noto 3.

Among the later poets Nazîrî occupies a prominent position and enjoys an excellent reputation. The celebrated Saikh (d A H 1088 = A D 1677) who is admitted on all hands to have been the greatest of the modern Persian poets in the following verso of his quoted by Daqistani thinks himself incapable of equalling Nazîrî whom he remarks even Urfi could not approach —

صاب ده حیاا سوی هجو نظری

حرفی نه نظری نرساند سخن را

Bada'uni p 310 however compares Nazîrî with Shikobi a poet of less distinction who at that time like Nazîrî was in the group of the poets under the Khan Khânân and quotes a Qasidah which Nazîrî is said to have composed in imitation of a Qasidah of the celebrated Nizâmî of Ganjah. The emperor Jahangîr in his Tuzuk p 91 after highly

commending the poetical genius of Nazîrî, says that the poet, who was then carrying on some trade in Gujarât, came to him (in the fifth year of his reign) and presented a Qasidah, which the poet had composed in imitation of a Qasidah of Anwarî, and that in consideration of the poem the emperor rewarded the poet with one thousand rupees, a horse and a Khil'at or robe of honour

نارنجی نساوری که در من شعر و ساحری از مردم قرار داده  
بود و در گجرات ، ثعوان بجار ، سر می برد قبل ازین طلعه بودم  
دریولا آمده ملازم ، کرد تشبده ابوری را که  
نار این چه خوانی و جمال است همان را  
آسج نموده تشبده بختی ، من گفته بود گذراند هزار روبه و  
اسپ و حلبه بمله این تشبده بدو مرهم ، نمودم

The author of the *Maâsir-i-Rahîmî* says that Nazîrî was a skilful goldsmith

After his return from the pilgrimage to Mecca, Nazîrî adopted the religious life, and spent the greater part of his income in supporting friends, helping the poor, and in other charitable purposes

Taqî Auhadî, the author of the well-known work called the 'Urafât, who came to Ahmadâbâd in A H 1016 = A D 1607, says that he constantly visited Nazîrî in that town, and gives the following chronogram of the poet's death in A H 1021 = A D. 1612 —

مرکز دایره نرم کجا است ،

Another chronogram,

ردسا رفب حسن العجم آه

giving the same year, is quoted in the *Makhzan-ul-Garâ'ib* and other *Tadkrihs*, and is said to have been composed by Mir Fâ'id, the son-in-law of Nazîrî. The author of the *Khazâna-i-Âmnah* also gives the date of the poet's death in A H 1021. The date A H 1022 = A D 1613, given in Blochmann's *Â'in-i-Akbarî*, p 580, as well as in several *Tadkrihs*, arises from the incorrect reading of the chronogram as —

ار دسا رفب حسن العجم آه †

\* This is another way of saying that he ranks in Persian poetry with Hasân bin Tibit, who is commonly known as Hasân-ul-'Arab

† That is, ار for ر at the beginning

Other incorrect dates of the poet's death viz A H 1019 = A D 1610 and A H 1023 = A D 1614 are found in the *Tabaqat* i *Shahjahani* and *Safinah* (Ethc Bodl Lib Cat col 229) respectively. The author of the *Hamishah Babar* (Sprenger's Oude Cat p 130) assigns the poet's death quite wrongly to the beginning of Shahjahan's reign.

For notices on the poet's life see *Hift Iqlim* fol 22<sup>b</sup> *Taqi Auhadi* fol 769 *Maf'at* i *Rahimi* fol 54 *Bada'uni* vol iii p 375 *Makhzan ul Gharib* *Nih'tar* i *Ishq* *Âta'h* *Kadahi* p 146 *Majma'un Nafais* etc etc. Copies of Naziri's diwan are described in Sprenger's Oude Cat pp 515 and 516 *Rieu* ii pp 817 and 818 *W. Pertsch* Berlin Cat p 701 No 37 and p 108 *Ethc Bodl Lib Cat* No 107<sup>a</sup> *The India Office Lib Cat* Nos 1489-1492 *Ouseley Biogr Notices* p 202.

Contents of the diwan —

Fol 1<sup>b</sup>-102 *Qasidas* *Tarkib bands* *Tarji bands* *Qit'as* and elegies. Most of the *Qasidas* are in praise of the poet's patron the *Khan* *Khunan* *Abd ur Rahim Khan* and some are addressed to the emperor *Akbar* and prince *Jahangir*. The last one is in praise of *Abd Ullah Khan* of Gujarat. The elegies are on the death of the poet's children and of contemporary poets. The headings showing for whom and on what occasion the several pieces were written are rubricated.

Beginning of the first *Qasida* —

ای حال لب خلوت از اغمار تنها ساخته  
حکمت برادر کرم دی کار بردا ساخته

fol 102<sup>b</sup>-250<sup>b</sup> *Gazals* arranged in alphabetical order.  
Beginning as in *Ethc India Office Lib Cat* and *Rieu*

ادا ما ان نصی حوہ خلوت المصا  
برسوانی بر آور سرور مسوری نرون نه نا

fol 251-262 *Rubais*  
Beginning —

ار در صفت مباد اندر رگت و نوم  
کان می بردت بجانب کعبه دوم

Written in ordinary clear *Nasta'liq* within gold and coloured ruled borders with two illuminated front pieces.

Some seals and signatures on the fly-leaf at the beginning bear the dates A H 1065, A H 1096, etc

For another copy of Nazîi's Diwan *see* under No 284

### No 277

fol 273, lines 16, size  $8\frac{3}{4} \times 5\frac{1}{4}$ ,  $6\frac{1}{2} \times 3$

The same

Another copy of Nazîi's diwân, containing Qasîdahs, Tarkîb-bands, Taijî'-bands, Gazals and Rubâ'is

fol 1<sup>b</sup> Qasidahs

Beginning —

او بهرامس خوشدل ما همه ویران هو  
هرچه ر ما شد حرا ، رفت بھولان او

Corresponding to the Qasîdah on fol 34<sup>b</sup> in the preceding copy  
fol 107<sup>b</sup> Gazals

Beginning as in the preceding copy

ادا ما سب ، ان بھي . وہ حلوه المحبا الح

fol 266<sup>b</sup> Rubâ'is

Beginning as in Ethé, India Office Lib Cat, No. 1491

اي ار نو دور نگار هرحا کوري  
ريد ، ار تو دهد بھاري ، هر عوري

Corresponding to the fifth Rubâ'î in the preceding copy

Written in a good clear Nasta'liq, within gold and coloured ruled borders, with a faded double-pagé 'unwân and a frontispiece in the beginning

The original folios have been placed in new margins

Not dated, apparently 17th century

On fol 106<sup>a</sup> the name of the scribe runs thus —

میر احمد ربه ، ملی کاد ،

No 278

foli 123 lines 16 size  $12 \times 7\frac{1}{2}$   $10\frac{1}{2} \times 4\frac{1}{2}$

قصائد نازری

# QÂŞA'ID-I-NAZÎRÎ

This copy contains the 6 Qandahs Tarjîs and tarkib-i-ands of Nazîrî which are found on foli 1<sup>st</sup>-102 of Copy No 276 and probably agree with Section 1 of Rien's copy (loc cit)

Beginning as in Copy No 276 —

ای حاکم ملوک از اخبار کتبها ماسه الح

Written in ordinary Nasta'iq within coloured ruled borders  
Dated 10th Sifâr A.H. 1000

No 279

foli 220 lines 14 size  $7\frac{1}{2} \times 4\frac{1}{2}$   $5\frac{1}{2} \times \frac{3}{4}$

دیوان شانی

# DÎWÂN-I-SHÂNÎ

The original name of Maulanâ Shânî according to the majority of authorities was ناصف آقا, Nasaf Âqâ but laqi kâhî (see Sprenger Oudo Lat p 42) followed by the author of the Sulufi Ibrâhîm says that the poet's original name was ملا ناصف الدین, Mulla Nasif ud Din. He was born in Tihiran and belonged to the Turkish tribe of Taklû and is therefore better known as شانی تکلوی Shânî Faklû. In his early youth Shânî established his reputation as a poet of great eminence and soon found a great patron in Shâh Allas Safawî of Persia (A.H. 996-1038 = A.D. 1587-1628). He stood in high favour with the Shâh and it is related in the Âlam Ârû' Abhâsî that Shânî



once composed a Qasîd in praise of 'Alî, and recited the poem before the Shâh. When Shânî read out the following verse of the poem—

اگر دشمن کسد ماحر و گر دوست  
طاق ابروی مردانه اوست

the king felt a thrilling sensation of joy, and at once ordered the poet to be rewarded in gold to his own weight. The author of the 'Âlam Âlâ-i-'Abbâsî places this incident in the ninth year of the Shâh's reign (A H 1004-5 = A D 1595-6), while Taqî Auhadî says that it was in A H 1001 = A D 1592 that Shânî was thus rewarded by the emperor at Qazwîn. Maulânâ Lutfî, a poet of the Shâh's court, composed the following beautiful Rubâ'î on that occasion —

ساها ر کرم بهان مسور کردی  
ملک دل عالمی مسح کردی  
ماحر که بکاک ده برابر شده بود  
برداشتی و بزر برابر کردی

This exceptionally handsome reward from the Shâh created a great sensation among the poets of the Shâh's court, who were filled with jealousy of the fortunate Shânî. Auhadî states that when Mîr 'Arâb of Mashhad asked the emperor the reason for so heavily rewarding an ordinary poet like Shânî, and particularly for such a common verse, the Shâh replied that his object in rewarding the poet was simply to please the Amîr-ul-Umarâ Faîhâd Khân, who was an ardent admirer of Shânî, and for whom the Shâh had a great regard. The same Auhadî further states that shortly after this incident Shânî addressed a Qit'ah to the Shâh, in which the poet asked for some grain which was very dear at that time. This was looked upon as a narrow-mindedness of the poet, and the Shâh, who was a little offended, left the poet at Qazwîn, and, taking with him the said Taqî Auhadî, went to Isfahân, where our learned biographer continued to enjoy the warm favour of the Shâh. Shânî spent the last days of his life at Qazwîn on a stipend from the Shâh, and died there in A H 1023 = A D 1614 at the age of seventy. This date of the poet's death is expressed by the chronogram

ناده ماه منی

Shânî was a pious man, and, according to Taqî Kâshî (Oude Cat) and the author of the Suhuf-i-Ibrâhîm, performed a pilgrimage to Makkah in A H 1002 = A D 1593. The author of the Khazânah-i-'Âmiriâh

says that Shani's son ملا حسن, Mullā Ḥasan, who adopted the poetical title of نالي, Sanī came to India where he died in his youth in A.H. 1067 = A.D. 1656 a date which is expressed by Muhammad Ali Mahir in the chronogram

~ ۹ ر نالي ناکرا ده ماني

Although Shanī enjoys a fair share of reputation among the better known poets of Persia most of his biographers do not attach much value to his poetical compositions and remark that his popularity is mainly due to the reward which he received from Shah Abbas

A complete diwan of Shanī in imitation of Figānī is noticed in the following number and the author of the Majma'un Nafā'is also says that he possessed a copy of Shanī's diwan in imitation of the Gazals of Baba Tighānī

For notices on the poet's life see Taqī Auhadī fol. 368<sup>b</sup> Ālam Ara'ī Abbāsī fol. 71 Nishtarī Ishq fol. 942 Majma'un Nafā'is vol. 1 fol. 235 Suhufī Ibrāhīm fol. 444 Ātash Kadah p. 26 Khazānahī Āmirah fol. 201 Khulāsat ul Afkār fol. 9, Buyādu'sh Shu'ara fol. 200<sup>b</sup> See also Sprenger Oude Cat. pp. 42, 112 and 564 Three copies of the poet's diwan are noticed in hien n. p. 676

#### Contents of the diwan —

fol. 1<sup>b</sup> Qasīdahs in praise of the Imams Shah Abbas and some nobles of his court

Beginning as in Rieu p. 646 —

ای ر مودانت مر رلب انار انداده  
کردن مصود را در دام نار انداده

fol. 101-106<sup>b</sup> Some Gazals without any order intermixed with Qit'ahs some of which are satirical

Beginning of the Gazal —

آن آنسم که سره نکردم ر دود حوس  
ناند معله ناصه ام بر وجود حوس

There seems to be a lacuna of a few leaves after fol. 106<sup>b</sup>

fol. 107 Gazals in alphabetical order

Beginning —

ببرمید نلب نسه ۱ ل مرا  
اگرچه حصر بود هادی معیل مرا

fol 215<sup>a</sup> Rubâ'is

Beginning

دارم ر مراف تو ماله‌ی که مرمس  
 ور رایشن خود انفعالی که مرمس  
 در گلشن هجران یو ای گلشن نار  
 دورار تو بسینه ام بحالی که مرمس

This copy contains forty Rubâ'is in all

Written in a clear Nasta'liq, within gold-ruled and coloured borders  
 The original folios are placed in new margins

Dated Jumâdâ I, 1043

## No. 280.

fol 242, lines 16, size  $9\frac{1}{2} \times 5$ ,  $7 \times 3\frac{1}{2}$ 

The same

Another copy of Shâni's diwân The Gazals in this copy are in  
 imitation of Figânîfol 1<sup>b</sup> Gazals arranged in alphabetical orderBeginning as in Rieu, p 676<sup>b</sup>

ای نادای آمد نورمرمه حمل و رای را  
 از بو حالو، سخن لوح عزل مرای را  
 حوصله کو که کسجدس رتبه رایب رحه  
 گره تو در بار بهی حام جهان نمای را  
 جسم شباهه مسه، تو داد نداد هستم  
 نس که شباهه مسکی برگس مرمه نمای را

fol 191<sup>a</sup> Faids or single verses

Beginning, —

ای مددسان مرده شما را که اریں شهر  
 ز بیم که حای شما، شک نامد

fol 192 Qit'ahs

Beginning —

بزم وصال تو طرفه ای بی است  
گر نگذاری که خبر دراند

fol 193 Rub'ais

Beginning —

رک ۵۱ که اسم نگ  
الکجه فیه که اسم مسیبه  
فرمان صوف سوم که ترا حرمی د  
اینها همه فرموده جسم منه ا

fol 194-195 blank

fol 195<sup>b</sup> Qasidahs

Beginning —

و عکس ناده رجب و صاب لاله رار شده  
صای ~ گلشن یکی هزار شده  
مگر نوید وصال تو میدهد ایسام  
که ماه و حد هم آغوش و همکار شده

fol 236<sup>b</sup> tarkib bands

Beginning —

من ~ م آواره از حوس گاه  
دناله در فامله نس گنسه

The Qasidah for which Shani was rewarded in gold to his own weight by Shah Abbas is not found in any copy of the poet's diwan here

fol 21<sup>b</sup> 43<sup>b</sup> 59<sup>b</sup> 75<sup>b</sup> 91<sup>b</sup>, 101<sup>b</sup> 123<sup>b</sup> 139<sup>b</sup> 155<sup>b</sup> 171<sup>b</sup> and 186<sup>b</sup> contain beautiful Indian illustrations

Written in a fair Nasta'liq within gold ruled borders with an ordinary double page unwan and a fairly decorated frontispiece

Not dated apparently 17th century

No. 281.

fol 154, lines 12, size  $7\frac{1}{2} \times 5$ ,  $5\frac{1}{2} \times 3$ 

دبوان ترابی

## DÎWÂN-I-TURÂBÎ.

Several poets of this name are noted by the biographers, but the verses quoted under them are not found in this copy. The following facts can, however, be gathered from his own writings

That he flourished during the reign of Akbar can be ascertained from the numerous Qasîdahs in praise of that emperor, and from several contemporary events, the dates of which range from A H 991-1004 = A D 1585-1595. From a Qit'ah on fol 147<sup>b</sup> it would appear that the poet was a native of Herât, which he left in A H 991 = A D 1583, for which he gives the chronogram—

حاج محمد زهرا

Taqî Auhadî, fol 164<sup>a</sup>, notices one Turâbî thus

سر ترابی سر سر محمد مشهد بست در آمدن هند ناهم  
 زن بودیم وی از لوهور بدکهن رف ، سرد عم روپس سر  
 محمد زمان بس هند حاند بی بی را گزینة خواست که مشهد  
 رساند اتفاقا ناگه رسید گرمسار گردید مدتی در قلعه مخصوص  
 بود و چون از قید جهانگیری خلاص شد مسوخته عراق شد نار  
 برگردید در مدو دیدمس نار عراق زد ، و الحال هم انجاست  
 انا و احداد و احوان ایسان همه سکار ، معاش کردندی

but the said author quotes only one verse of the poet, which, however, is not found in this dîwân

## Contents

Gazals in alphabetical order. The first, in imitation of Hâfiz, begins thus on fol 1<sup>b</sup>.—

رهی مهر بهالت دمع خان افروز محفلها  
 سوار به مال ، کج محفل ، خانه دلها

The Gazals end on fol 96 with the following note —

— سد و چهل و يك غزل است الح

fol 96<sup>b</sup> Qasidas and Larkib bands in alphabetical order in praise of Akbar Hakim Humam and several distinguished persons of Akbar's time

The first in praise of the prophet begins thus —

ر خمره تو جگريد کسی که مر نا نا  
تمام تاري و نازب تمام حس حسا

fol 129<sup>b</sup> ماضي نامه

Beginning —

دلا تا يكي نارماني کسم  
ر رعد ونا خود نماني کسم

fol 140 Qitahs relating to the dates of several contemporary events —

مرسد کامل مصد طاهر آنکه  
مدود الانرار و الاحرار بود

fol 148 Rubais

Beginning —

اي داب تو برتر ر گمان و ر حال  
در وصف تو حئل و فهم را ناطقه لال  
هرگر نمود نور تو نغسر بدو  
يعني که مرهي ر لئسان و روال

fol 152 Gards

Beginning —

نريخت خون آن مسکدل حومدا الح

Some Gazals and Rubais are written on the margins  
Written in ordinary Nasta liq  
Not dated apparently 12th century

No. 282.

foll 200, lines 14, size  $8\frac{1}{2} \times 4\frac{1}{2}$ ,  $6 \times 3$ 

سبع ساره

SAB' SAYYÂRAH ;

OR,

THE SEVEN PLANETS.

The seven Masnawîs of Maulânâ Zulâlî of Khânsâr

According to Rieu, p 677, Maulânâ Zulâlî of Khânsâr, in 'Irâq, flourished under Shâh 'Abbâs, and was a panegyrist to Muhammad Bâqar Dâmâd, the influential Sayyid. He died in A.H. 1024 = A.D. 1615, the year in which he finished his best known Masnawî, محمود و ايار, or in A.H. 1025 = A.D. 1616. See Ethé, India Office Lib Cat, No 1494, Ethé, Bodl, 1081 (where, besides the seven, one more Masnawî of the poet is mentioned), Sprenger, Oude Cat, pp 592 and 593, etc, etc

Beginning with the preface

شديرو مدر ، و نوير صعب صانعي و قادري را مفدرو مهور

است

In this preface Zulâlî enumerates his seven Masnawîs after comparing them with the seven planets

Zulâlî is said to have left his works unarranged, and that Shaykh 'Abd-ul-Husayn of Kamrah put them in order. Mullâ Tuğrâ of Mashhad wrote a preface to Zulâlî's poems

The هفت آمو ، هفت ساره is also known as سبع ساره ، or آمو ، نامه

The seven Masnawîs are arranged in this copy as follows.

I

محمود و ايار

The story of Sultân Mahmûd and his slave Ayâz  
Beginning —

بسم انكه محمودس ايار امه ،  
همس نگاه نار و بار امه ،

This *Mashnaw* was commenced in A H 1001 = A D 1592 and finished  
in A H 1024 = A D 1616

See the chronograms in Lien and Sprenger

It was edited in Lucknow A H 1290

## II

## معله دندار

A mystical *Mashnaw* divided into forty nine معله or flames  
Beginning on fol 128<sup>b</sup> —

نام (ا) تاج سر هر نام  
معله دندار هر هکامه

## III

## حسن کلوسوز

In forty one حلوه

Beginning on fol 139<sup>b</sup> as in *The Bodl Cat* No 1081 —

بسم الله الرحمن الرحيم  
تر سهاست بدو رحم

## IV

## آدرو ، در

Beginning on fol 155<sup>b</sup> —

نامس = \* و حسن دفتر  
آئس ساء کو مسدور

## V

## مخاله

In forty ملح or cups

Beginning on fol 161<sup>b</sup> —

نام او ناده مسه مخاله  
دخن هر که هسوف مساله



No. 282.

foll 200, lines 14; size  $8\frac{1}{2} \times 4\frac{1}{2}$ ,  $6 \times 3$ 

سبع مساره

SAB' SAYYÂRAH,

OR,

THE SEVEN PLANETS.

The seven Masnawîs of Maulânâ Zulâlî of Khânsâr

According to Rieu, p 677, Maulânâ Zulâlî of Khânsâr, in 'Irâq, flourished under Shâh 'Abbâs, and was a panegyrist to Muhammad Bâqar Dâmâd, the influential Sayyid. He died in A H 1024 = A D 1615, the year in which he finished his best known Masnawî, محمود و ايار, or in A H 1025 = A D 1616. See Ethé, India Office Lib Cat, No 1494, Ethé, Bodl, 1081 (where, besides the seven, one more Masnawî of the poet is mentioned), Sprenger, Oude Cat, pp 592 and 593, etc, etc.

Beginning with the preface

تقدير قدر ، و توير صحت صاعبي وقادري را مقدر و مهور

است

In this preface Zulâlî enumerates his seven Masnawîs after comparing them with the seven planets

Zulâlî is said to have left his works unarranged, and that Shaykh 'Abd-ul-Husayn of Kamrah put them in order. Mullâ Tugrâ of Mashhad wrote a preface to Zulâlî's poems

The هفت آمو ، هفت مساره is also known as سبع مساره ، or آمو ، نامه

The seven Masnawîs are arranged in this copy as follows

I.

محمود و ايار

The story of Sultân Mahmûd and his slave Ayâz  
Beginning —

نام انکه محمود و ايار است ،

عبدن سكه تار و سار است ،

This Masnawī was commenced in A H 1001 = A D 1592 and finished  
in A H 1024 = A D 1616

See the chronograms in Rieu and Sprenger

It was edited in Lucknow A H 1290

II

سعله دندار

A mystical Masnawī divided into forty nine سعله or flames  
Beginning on fol 128<sup>b</sup> —

نام (او) تاج سر هر نامه  
سعله دندار هر هنگامه

III

حسن گلوسور

In forty one حلوه

Beginning on fol 139<sup>b</sup> as in Ethic Bodl Cat No 1081 —

بسم الله الرحمن الرحيم  
تر سياه بدو رحيم

IV

آدر و سندر

Beginning on fol 150<sup>b</sup> —

نامس = \* و حسن دسر  
آنس ما کو سندر

V

سحاله

In forty ملح or cups

Beginning on fol 161<sup>b</sup> —

نام او ناده ه سحاله  
دهن هر كه ه ه سحاله

## VI

درد و جورسد

Beginning on fol 188<sup>b</sup> as in Ethé, Bodl Cat, No 1081 --

نام او کرد مرا سعله فرور  
توان گفت ناس که مسور

## VII

ملبدان نامه

Beginning on fol 193<sup>b</sup> —

نام جهانگیر دلهای سک  
که آمد ملبدان یک مور سک

“ Written in a clear Nasta’liq, within coloured borders Spaces for headings are left blank throughout

Not dated, apparently 18th century

## No. 283.

fol 84, lines 15, size  $9\frac{1}{2} \times 5\frac{1}{2}$ ,  $6\frac{1}{4} \times 3\frac{1}{2}$  —

دبوان وصلي

## DÎWÂN-I-WASLÎ.

The poems of Muhammad Tâhir Waslî Khwâjah Muhammad Tâhir, حواجه محمد طاهر المنخلص به وصلي بن حواجه محمد مريه, poetically called Waslî, was the eldest son of the eminent poet Khwâjah Muhammad Sharîf Hujî of Ray (see vol II, No 243) and the brother of the celebrated Khwâjah Ġiyâs Beg I’timâd-ud-Daulah (d A H 1031 = A D 1622), the father of the famous Nûi Jahân Begam, and the distinguished Wazîr of the Emperor Jahângîr. Wash’s cousin Amin Râzî, the author of the well-known work Haft Iqlîm,

speaks of the poet in the present tense and mentions him as a specialist of his time in *علم مسا* or arithmetic. The date of Wash's death is not given anywhere but Taqī Auhadī who came to India in A.H. 1015 = A.D. 1606 and compiled his famous work the *Urafat* under the Emperor Jahangir between A.H. 1022 and 1024 = A.D. 1618 and 1619 says that while writing the said work Wash and his son Muhammad Sadiq were lying in Lahore.

For notices on the poet's life see Taqī Auhadī fol 792 *Haft Iqlim* fol 297<sup>b</sup> *Ilyad u h Shu'ara* fol 458 *Majma'un Nafais* vol II fol 502 *Nishtar i Jshq* fol 1961 etc.

See also *Eth. India Lib. Office Cat.* No 1493 where a copy of the poet's diwan is noticed.

Contents of the diwan —

fol 1<sup>b</sup> Gazals in alphabetical order

Beginning —

خوسوف و خندان نگذران خوسوف و خندان صبح را  
مباد که تا صبح دگر دریاست توان صبح را

A few *Pards* and *Rubais* are intermixed with the *Gazals*

fol 23-30 *Tarji bands*

Beginning —

نسب دلا که صد بدي  
امکنده دوا ، کمدي

The burden runs thus —

م و خوس م و خوس  
نه نسالم از آب دنده خوس

fol 30<sup>b</sup> Another series of *Rubais*

Beginning —

اد دم که و نارص نارام  
تا لاله و مسره خارص را کارام

fol 3<sup>'</sup> A *Masnawī* styled *گجه* ، *در* on the game of cards

Beginning —

در بدست و در خواهد ناح  
در خون کدائي نعرخ خود مصاح

fol. 35<sup>a</sup>—40<sup>a</sup> Qasidas in praise of Akbar and Jahāngir  
Beginning of the first Qasidah —

برديك شد دلا كه مر آند رمان م

دهد بروزگار دگر كس نسان م

fol. 40<sup>a</sup> 42<sup>a</sup> Five Qit'ahs, five Rubû'is, and one Fard,  
Beginning of the Qit'ah —

كامگار جسم لاه ، يكي

حاد ، هواهم بار نگار

fol. 42<sup>a</sup>—84<sup>a</sup> Another Masnawî, entitled *حسن و شيرين*, the romantic  
love-story of Khusraû and Shirin

Beginning

الهي شوق طالع دلا كي

سور بود دلم را آسا كي

The Masnawî is left incomplete and the words *تمام شد* are falsely  
added at the end by a later hand

Written in a clear Nasta'liq

Not dated, apparently 17th century

### No. 284

fol. 642, lines 27, size 13 × 6 $\frac{1}{4}$ , 10 $\frac{1}{4}$  × 3 $\frac{3}{4}$

كلید، ناهوری

## KULLIYÂT-I-ZUHÛRÎ.

The complete prose and poetical works of Maulânâ Nûi-ud-Dîn  
Muhammad with the poetical title of Zuhûrî, مولانا نور الدین محمد  
المنخلص به ناهوری. The author of the *Natâ'ij-ul-Afkâr* calls the  
poet Mir Muhammad Tâhir Zuhûrî, میر محمد طاهر ناهوری.  
According to the author of the *Maâsir-i-Rahîmî*, supported by several  
others, Zuhûrî was born in Tuishîz, Khurâsân, while the author

of the *Mirat ul Alam* calls him a native of Tihiran. According to his contemporary biographers, Faqī Khah and the author of the *Ma'asir i Rahimi* Zuhuri proceeded from his native place to Yazd at an early age where as stated in the *Ma'asir i Rahimi* he lived for some time with Maulana Wakhsh Bafiqi and had Mir (wasul Din) Muhammad as his companion. The same book also mentions that from Yazd Zuhuri went to Shiraz where he stayed for seven years and became an intimate friend of Maulana Darwaz Husayn who was very exceptionally versed in history poetry riddles and calligraphy. Faqī Auliya another contemporary biographer of Zuhuri corroborates *Ma'asir i Rahimi* in its account of the movement of the poet to Shiraz and states that there he devoted himself to studies —

مدتی در سراز بود و کمال علوم و رسوم تمام مسود

It is an established fact that Zuhuri came out to India in A.H. 988 = A.D. 1580 and on reaching the Deccan settled down in Bijapur where he formed several acquaintances and in due course became an intimate friend of the eminent poet Malik Qummi whose daughter he married. Like Malik Qummi Zuhuri was in warm favour with Shahis Adil Shah II (A.H. 988-1034 = A.D. 1580-1618) and they were conjointly rewarded by Adil Shah for the eulogiums they composed in praise of the king and for the works they dedicated to him. *Ma'asir i Rahimi* says that the sum conferred upon Zuhuri by the king for composing the work *Gulzar i Ibrishi* amounted to Rs 10,000 while the author of the *Alam Ara i Alast* says that both Zuhuri and Malik Qummi were munificently rewarded by Adil Shah for composing the work *Kitabi Nauras*. Besides being a poet of great distinction Zuhuri was a master prose writer and an adept in the art of calligraphy of which Arzâ makes mention in his *Mayma un Nafis* stating that Zuhuri made repeated copies of the *Rauzat us Safi* which fetched high prices for him from the purchasers—a fact which is also narrated by the author of the *Ma'asir i Rahimi* who admirably praises Zuhuri's *Shil'istah* hand.

The celebrated Jaydi who was a senior contemporary of Zuhuri held poetical discourses with the poet and greatly admired his ingenuity. Faqī Auliya says that towards the end of A.H. 1020 = A.D. 1611 when he was in Gujarat both Zuhuri and Malik Qummi sent their poetical compositions to Nizari Nishapuri (noticed above) who composed poems in answer to their poetical compositions. It is admitted on all hands that few poets could equal Zuhuri in the construction of Ma'nawi poems and ornate prose.

According to most biographers such as the authors of the *Ma'asir i Rahimi*, *Khulasat ul Afkar*, *Yad i Baydu*, *Nishtar i Ishaq*, *Nutay ul Aflak* etc. Zuhuri died in A.H. 1025 = A.D. 1616 according to *Ma'asir i Rahimi* at Bijapur two months after the death of Malik Qummi. The

author of the *Min'ât-ul-Âlam* stands alone in placing the poet's death in A H 1024 = A D 1615

For notices on the poet's life see <sup>c</sup> *Taqî Kâshî* (*Oude Cat*, p 44), *Taqî Auhadî*, fol 434<sup>b</sup>, *Ma'âsir-i-Rahîmî*, foll 84<sup>c</sup>-90, *Badâ'unî*, vol iii, p 281, *Majma'-un-Nafâ'is*, vol ii, fol 298<sup>a</sup>, *Khazânah-i-Âmirah*, fol 235<sup>a</sup>, *Min'ât-ul-Khayâl*, p 117, *Nishtar-i-Ishq*, fol 1119, *Riyâd-ush-Shu'arâ*, fol 246<sup>b</sup>, *Khulâsat-ul-Afkâi*, fol 105<sup>b</sup>, *Min'ât-ul-Âlam*, fol 449<sup>a</sup>, *Makhzan-ul-Garâ'ib*, fol 513, *Natâ'ij-ul-Afkâi*, p 227, *Sarkhwush*, *Yad-i-Baydâ*, fol 140<sup>a</sup>, *Âtash Kadh*, p 97 See also Sprenger, *Oude Cat*, pp 112, 125, 151 and 580 Copies of his works are mentioned in Rieu, ii, pp 678 and 679, 741 and 742, etc, *Ethé*, *Boill Lib Cat*, Nos 1076-1080, *Ethé*, *India Office Lib Cat*, Nos 1500-1514, *Rosen*, *Peis MSS*, p 264, *W Pertsch*, *Berlin Cat*, pp 909, 910, etc A notice of the poet and some of his works under the *Muqaddamât-i-Zuhûrî*, *هزوری*, *مقدمه*, written by 'Abdur Razzâq Sîrâtî in A H 1212 = A D 1797, has been lithographed in Cawnpore, 1873

### Contents —

#### I

Zuhûrî's preface to *Khawân-i-Khalîl*, *خوان خليل*

Beginning on fol 1<sup>a</sup>

ای از نو بر اهل تحب و اکلیل مسل  
گر دگر حمل است ، وگر قدر خلل  
نطق از نو به پیمانی ارباب ، حرد  
اندازند خوان از سخن خوان خلل

It concludes with the following verse —

تا ازین مهیاں سرا خوان خلل آید باد  
سربان خلق ابراهیم عادل ساه ناد

This and the following two prefaces were dedicated to Ibrâhîm 'Adîl Shâh II

#### II

Preface to the *Gulzâr-i-Ibrâhîm*, *گلزار ابراهیم*

Beginning on fol 12<sup>a</sup> —

پ  
Acco  
others,  
حرمی من سخن ابراهیم ، حمد بهار سرائس ، که گلزار ابراهیم  
در رسارے نومه ، طلعبان الم

Compare India Office Lib Cat No 1500 4 where طلغان is wrongly substituted by طالقان

It concludes with the line —

داسان مدحم نسان رخس  
حرف کلزار ابراهیم ناد

### III

Preface to Nauras ناورس, a treatise on Indian music composed by Ibrahim Âdil Shah himself but according to Âlam Âlî Abbâsî the Kitâb i Nauras was jointly composed by Zuhurî and Malik Qûmmî

Beginning on fol 1, —

سرود مرغان حسرتکده فال که نورس سرانسان حال کار کام و  
ربان ساحه اند الح

It concludes thus —

نار اصالت نصد ملک و نکس حب ناد  
نار حب حسرت ناد ار ؟ ن در امان  
هم نآهیک اصولس نعبه قانون دهد  
هم نوبق مدحاس رسن قانون زمان

The above prefaces are in ornate prose mixed with verses They are all in homage of Ibrahim Âdil Shah and describes his character valour benevolence knowledge and the splendours of his court These works of Zuhurî are very popular in India and have been printed under the title نرطهوری in Lucknow 1846 and in Cawnpore A H 1269 and in 1873 English translation Calcutta 188, Special copies are mentioned in Etbe Bodl Lib Cat Nos 10,6 1080 and 1241 33 36 and 3, Etbe Ind Office Lib Cat Nos 1511 and 1512 W Pertsch Berl Cat pp 13 33 and 1006

### IV

نج رعد or رعبات The five love letters of Zuhurî also called نسیم سہدا

Beginning on fol 1, —

نمید م دلب حسوه حولها الح



Edited with commentaries, Cawnpore, A H 1280

Special copies are mentioned in Rieu, ii, p 742, Ethé, Bodl Lib. Cat, No 1080, 4, W Pertsch, Berl Cat, p 1007, No 3

## V.

Minâ Bâzâr, *مسا بازار* A description of the Bâzâr, called Minâ Bâzâr, built by Ibrâhîm Âdil Shâh in Bijâpûr This work of Zuhûrî is also very popular, and has been frequently published in India This portion contains illustrations in the Indian style representing the vendors, etc, of the Bâzâr. They are found on foll 32<sup>a</sup>, 33<sup>b</sup>, 34<sup>b</sup>, 35<sup>b</sup>, 36<sup>b</sup>, 37<sup>b</sup>, 38<sup>b</sup>, 40<sup>a</sup> and 41<sup>a</sup>  
foll 42<sup>b</sup>-43<sup>a</sup> blank.

## VI

Tarkib-bands, Tarjî-bands and Qasîdahs intermixed.  
Beginning on fol 43<sup>b</sup>

ای نام تو بر سر زبانها  
وی یاد تو در میان جانها

See also Ethé, Bodl Lib. Cat, No 1076, and Ethé, India Office Lib. Cat, No. 1501

Marâsî or elegies in the form of Tarkib-bands.  
Beginning on fol 246<sup>a</sup> —

ایام ماتم است ، بساتم سرا بسن  
رور حدائی آمده از حود جدا بسن

Qit'ahs

Beginning on fol. 269<sup>b</sup> —

بصد الله از نص صا - هرا  
معاده ، قرین کس ، کار دکن

Satirical Rubâ'is

Beginning on fol 273<sup>a</sup>

ای حواحه بلای زین و مرورد بلای  
هم تو هم هم حردمند بلای

Gazals in alphabetical order

Beginning on fol 275<sup>b</sup>

اینکه خواهد دانست فردا ز منس دیوان ما  
گسسته و صفس آما ، مطلع دیوان ما

Acc  
others,

A very large collection of Ruba'is comprising foll 478<sup>b</sup>-550  
Beginning —

ای از تو همه نهان و نداندا  
در مدح تو ده ، مردا فردا  
در حراب ما مسن فصول  
در در ~ خود نگر خدای تو خدا

fol 556 blank

## VII

Saqi Namah ماسی نامه The well known Masnawī of Zuhurī  
which he wrote in praise of Buihan Nizam Shah II (A.H. 900-1037 =  
A.D. 1500-1628) and the court of Ahmadnagar

Beginning on fol 556<sup>b</sup> —

ساقا همه اند ناک را  
بر باد طارم ناک را

Towards the end on fol 641 the poem is said to consist of 4000  
distichs —

چهار الب اول ملم داد مان  
سُرب امروند نالصد بران

The Saqi Namah has been lithographed in Lucknow 1840 Special  
copies of the poems are mentioned in Etho Bodl Lib Cat Nos 1078  
and 1079 and col 766 Rieu II pp 678 and 679 Etho Ind Office Lib  
Cat Nos 1506-1508 W Peitsch Berlin Cat pp 64 and 697

II — Diwan — On the margins of this copy extending foll 43<sup>b</sup>-293<sup>a</sup>  
the complete poetical works of Nazirī Nishapurī (cf No 276) consisting  
of Qasidahs Gazals Ta'kīb bands Tarjū bands Qit'ahs and Ruba'is are  
written in a clear Nasta'liq

Beginning of Nazirī's diwan —

ای جلالت حلوب از اغیار بها مباحه  
حکمت نو از کرم دی کار فردا مباحه

The colophon of Nazirī's Kulhiyat (fol 293<sup>b</sup>) says that it was  
written by one Hasan Ali al Husaynī at the request of his brother  
Sayyid Bandah Husayn in A.H. 1223

The Kulhiyat i Zuhurī is written in three different hands foll 1<sup>b</sup>-  
20 is a clear Nasta'liq foll 21<sup>b</sup>-4<sup>o</sup> are written in a Nim Shikastah

hand, with a subscription which says that this portion was written by one Muhammad Walí, محمد ولی, in Safar, A.H. 1209. The remaining portion, foll 43<sup>b</sup>–642<sup>b</sup>, is written in a fair Nasta'liq, within gold-ruled borders, with an illuminated frontispiece.

fol 259 and foll 589–592 are supplied in a later hand.

A diwân of Zuhûrî was lithographed in Lucknow, 1879.

### No 285.

foll 276, lines 19, size 9½ × 5, 7½ × 3.

The same

A small collection of Zuhûrî's prose and poetical works —

1 Preface to the Gulzâr-i-Ibrâhîm, fol 1<sup>b</sup>

2 Taikîb-bands, Qasîdahs and Tajîz-bands, fol 8<sup>a</sup>

3 Rubâ'is, foll 78<sup>b</sup>–121<sup>a</sup>

Beginning —

بر مهر ر عارض تو تقدیم حوسب  
 دس تور مه مستدّ تعلّم حوسب  
 گلزار جمال بوسه، ار رسم صاد  
 گلگست نگلزار براهم حوسب

Lake India Office Lib Cat, No 1500, the collection of Rubâ'is in this copy is divided into twenty-two sections

4 Qasîdahs, foll 121<sup>b</sup>–158<sup>b</sup>

Beginning —

زار بر هر لحظه حواهم حال زار حوسب  
 سهل نامد بهراري بر فرار حوسب

5 Gazals, foll 158<sup>b</sup>–254<sup>a</sup>

Beginning —

حسی کجاست نا خورد خون امید و دم را  
 ناره کند ندیمی دومی قدیم را

6 Preface to the Khwân i-Khalîl, foll 254<sup>b</sup>–269<sup>a</sup>

7 Preface to the Nauras, foll 270<sup>b</sup>–276<sup>a</sup>

Written in a clear Nasta'liq within gold and coloured ruled borders  
with a frontispiece  
Not dated 19th century

No 286

foli 207 lines 14 size 7 x 9 5/8 x 2 1/4

The same

Another small collection of Zuhūrī's prose and poetical works —

- 1 Preface to the Nauris foli 1<sup>b</sup>-10
- 2 Preface to the Gulzar-i Ibrāhīm foli 10<sup>b</sup>-20
- 3 Preface to Khawān i Khālīl foli 20-41
- 4 Sāqī Namah foli 41<sup>b</sup>-207

This beautiful copy is written in a minute 'Nīm Shikastah' hand within coloured and gold ruled borders with an illuminated frontispiece at the beginning of each section

The colophon is dated 12th of Dulqad 1110

Scribe عبد الله سراري

No 287

foli 106 lines 10 size 9 x 6 6 x 1 1/4

ساقی نامه

SÂQÎ NÂMAH

A beautiful copy of Zuhūrī's Sâqī Namah beginning as above  
Written in a fair Nasta'liq within gold and coloured ruled borders  
Not dated 18th century

No. 288

fol 152, lines 14, size  $9\frac{1}{4} \times 5\frac{1}{2}$ ,  $6\frac{1}{4} \times 3\frac{1}{4}$ 

دیوان فرح الله سوسنری

## DÎWÂN-I-FARAJ ULLAH SHÛSTARÎ.

Faraj Ullah Shûstari, فرح الله سوسنری, with the poetical title Faraj, was an inhabitant of Shûstar. He was for a long time in India, where he was met by the well-known biographer Taqî Auhadî, who mentions having seen him in Agra, and that he was regarded as one of the learned men of the time.

The author of the *Riyâd-ush-Shu'arâ* (Lib copy) says that he has seen the poet's *diwân* containing seven thousand verses (but a copy of the same work in the Asiatic Society reads twenty thousand). The author of the *Yad-i-Baydâ*, however, says that Faraj left only four thousand verses. Âizû, in collaboration to other biographers, says that Faraj came out to India from his native land Shûstar and entered the services of 'Abd Ullah Qutb Shâh, the sixth Sultân of the Qutb Shâhî dynasty of Golconda, during the reign of Shâh Jahân, who gave protection to the said 'Abd Ullah Qutb Shâh for many years when he stood in need of it. Prince Aurangzîb was the then governor of the Imperial territories in the Deccan.

For notices on Faraj Ullah's life see *Riyâd-ush-Shu'arâ*, fol 299<sup>b</sup>, *Yad-i-Baydâ*, fol 189<sup>b</sup>, Taqî Auhadî, fol 564<sup>b</sup>, *Majma'-un-Nafâ'is*, fol 355<sup>b</sup>, Beal's Biographical Dictionary, p 8.

The *diwân* consists of only Gazals arranged in alphabetical order. Beginning

ادا ناولسى السهء دقها بم ناولها  
كران ل ، ساء كوثر رساند ناده در دلها

Written in ordinary Nasta'liq  
Not dated, apparently 18th century

No 289

foli 105 lines 17 size  $7\frac{3}{4} \times 4$   $5\frac{1}{4} \times 2\frac{1}{4}$ 

دیوان شاپور

## DÎWÂN-I-SHÂPÛR

Containing Qasidahs and Gazals

Beginning of the Qasidahs as in Sprenger Oude Cat p 564 —

چه مرده دارد ازان صاح گل ۱ م بهار  
که رقص میکند از صوف بر سرم دسار

Âqâ Shapûr آقا شاپور or according to Taqî Kashî (Oude Cat p 42) Khwajah Sharaf ud Din Shapur شاپور الدین خواجه، a relation of the poets Umîd and Hîrî of Tîhran with the original name Arjasp ارچاسب was the son of Khwajah Khwajâ the brother of Khwajah Muhammad Sharîf who was successively Wazîr of Khurasan Yazd and Isfahân under Shah Tahmasp (See the Haft Iqlm of Amin Razi whose cousin the poet was) Shapur was related to the celebrated Itimad ud Daulah the father of Jahangîr's wife Nûr Jahan and to him he addressed several Qasidahs Taqî Anhadî a contemporary and friend of the poet says in his Urafat that Shâpur at first adopted the poetical title of مرئی (Sprenger reads مرئی while Riyad ush Shu'ara and Majma'un Nafais read as مرئی) which when he came to India he changed for شاپور (also ساور) See also Tâhir Nasirabadî fol 137

The same Taqî Anhadî says that he at first met the poet in Qazwin in the beginning of the reign of Shah Abbas I and also once in Isfahân when both of them engaged themselves in comparing the diwan of شاپی probably a mistake for مسیدی

Shapûr also came to India and is said to have left Lahore for Iraq in A H 1003 = A D 1594 Taqî Anhadî says that Shapûr's age when they met each other was about twenty years and a few months Taqî Kashî ib says that in A H 996 = A D 1587 Shapur was engaged in imitating the diwan of Fîrâkî The author of the Suhufî Ibrahim says that Nazim of Iabriz mentions in his Tadkîrah that in A H 1026 =

AD 1616 he collected Shâpûr's diwân with him in Isfahân. The poet also left an incomplete Masnawî on the lines of Shîrîn and Farîhâd

For notices on the poet's life and work see Taqî Auhadî, fol 372<sup>a</sup>, Haft Iqlîm, fol 298<sup>a</sup>, Riyâd-ush-Shu'arâ, fol 210<sup>b</sup>, Majma'-un-Nafâ'is, vol 1, fol 236<sup>b</sup>, Suhuf-i-Ibrâhîm, fol. 482<sup>b</sup> See also Sprenger, pp 42 and 564, Rieu, p 674, etc

fol 16<sup>b</sup> Gazals in alphabetical order

Beginning as in Rieu, *ib*, and Sprenger, *ib*

ر حط رایل بگردد حاضرای لعل جانانرا  
ر حاصبت دسدارد عساری آ ، روان را

The initial line of the diwân of Farîbî (another takhallus of Shâpûr), separately noticed in Sprenger, p 408, is found in this copy on fol 17<sup>b</sup>

Three or four folios are missing from the end, and the MS breaks off with the following line

مکن سائوری ر سار او تکلک ، کلرام  
که گل در سم من بی روی او حارمت سداری

Written in minute Nasta'liq, within gold and coloured borders, with a small frontispiece

Not dated, apparently 18th century

## No 290

fol 107, lines 9, size  $7\frac{1}{2} \times 5$ ,  $5\frac{1}{4} \times 3$

دیوان

## DÎWÂN-I-HABÎB.

The real name of the poet is unknown, except his poetical title, which he assumes in some places as Habîb and in others as Hubb Some of the Tadknahs show several poets of the name of Habîbî, though none of them give any account of their lives 'Alî Hazîn makes mention of a contemporary poet named Habib, who, he says, was a native of 'Abbâs Âbâd in Isfahân But the verses quoted by the above biographer are not found in this copy of the diwân

The *Gazals* in this *diwan* are purely of Sufic and religious character  
The dates of chronogram range from A H 1013-1027 = A D 1604-1618

In a note on fol 107<sup>b</sup> the poet is called عواحد - صا -  
نوسهري

The *diwan* contains *Gazals* in alphabetical order Some *Gazals* are  
in Arabic

Beginning on fol 1<sup>b</sup> —

ای ناک حمد ناک بر ناک آر ادای ما  
عاجر زبان ما را ادا همجو رای ما

In the colophon where the *diwan* is called *Diwan-i Hubbi*  
ديوان حبي it is said that this copy was written in the fourth year of  
Bahadur Shah's reign by مسیح حمد الواحد

—

No 291

full 21 lines 9 size  $8\frac{1}{2} \times 5$   $6 \times 3$

نان و حلوا

NÂN-WA-HALWÂ

OR

“BREAD AND SWEETS

A poem on ascetic life by Bihā ud Dīn Amulī Shaykh Bihā ud  
Dīn Muhammad bin Sayyid Husayn bin Abd us Samad al Hurī of  
Jabal-i Âmul near Damascus with the takhallus Balā مسیح بها  
الدین مصد بن مسد - ن بن حمد الصد الحارثي العاملي  
was born on the 19th Dhu'l-hijjah A H 903 = 11th February A D 1447  
(see Brock u p 414) Bihā ud Dīn's father Sayyid Husayn an  
eminent Shī'ah divine was at first the Shaykh ul Islam in Ardabil and  
afterwards Mujtahid in Isfahan In his early youth Bahā ud Dīn  
went to Isfahan where he flourished in the reign of Shah Abbas the  
Great (A H 996-1038 = A D 1587-1628) who entertained a high regard  
for this great scholar At Isfahan Bahā ud Dīn continued his study



under his father and other eminent scholars, such as *محمد الله نردی*, *ملا علی*, and others. Being possessed of an extraordinary genius and having a tutor of such wide learning as his father, Bahâ-ud-Dîn within a short time made himself thoroughly acquainted with tradition and law. He also made himself master of physics, mathematics, and astronomy. For some time he was the Shaykh-ul-Islâm, which post he subsequently gave up and began to lead an ascetic life, wandering over distant countries and performing pilgrimages. Bahâ-ud-Dîn was one of the most distinguished scholars of his time and, like his father, was a great Shî'ah divine. His works on law are up to the present day considered as the most trustworthy authorities. The celebrated Taqî Majlisî (*d* A H 1070 = A D 1659) was a pupil of Bahâ-ud-Dîn.

On the 4th of Shawwâl, A H 1030 = 22nd August, 1621, he became suddenly ill, and, after seven days' illness, died on Tuesday of the same month. Bahâ-ud-Dîn's contemporary historian, Mirzâ Iskandar Beg, in his *'Âlam Ârâ-i-'Abbâsî*, fol 310<sup>b</sup>, says that Bahâ'î was working at the *Jâmi'* 'Abbâsî to his last, and adds that, besides Shâh 'Abbâs, thousands of people attended the funeral procession of this great scholar. According to his wish Bahâ-ud-Dîn was buried at Mashhad. Two chronograms of Bahâ'î's death are quoted in the *'Âlam Ârâ* (*loc cit*). One composed by Mirzâ Abû Tâlib, the prime minister of Shâh 'Abbâs, which runs thus

د ، خون سحر دار مانی  
کس ، ایوان ساس ماوای  
دوستی حسرت من تار پوس  
گمیس سحر بهاء الدین وای

and the other—

امسوس و مفندای دوران .

composed by Muhammad Sâlih, nephew of the aforesaid Iskandar Beg. In one copy of Bahâ-ud-Dîn's *Jâmi'* 'Abbâsî (Add 23,578 of the British Museum), in a preface to the sixth bâb, A H 1031 (12th Shawwâl) is given as the date of his death. The date A H 1031 is also given in the MS copy of the *Kashf-ul-Hujub*, fol 2<sup>b</sup>. Besides being one of the distinguished 'Ulamâ of his age, Bahâ-ud-Dîn was a good poet, and has left many *Gazals* and *Qasîdahs*, extracts from which are given in almost all the *tadknahs*.

Out of the numerous works of this prolific writer on Shî'ite law, tradition, mathematics and astronomy, the following may be enumerated —

I

Miftah ul Falah مفتاح الفلاح (wrongly spelt as مفتاح الفلاح in Ethé India Office Lib Cat No 1517 and Lthé Bodl Lib Cat col 230) consisting of a collection of prayers which was translated into Persian by Jamal ud Din Muhammad bin Husayn Khawansari جمال الدين محمد بن الحسين خوانساري, who died in AH 1120 = AD 1713. See Riga Suppl pp 4<sup>b</sup> and 254

## II

Arba ūna Hadīṣ اربعون حديثا or simply Arba in اربعين, composed in Safar 990 = January 1587 in Isfahān See Berl 1027 Brit Mus 187

### III

رسالة في تحريم دنايح Risālah fi Tahrim : Dabā'ih : Ahl al Kitāb  
 اهل الكتاب

## IV

رساله فی وحدت الوجود Risalah fi Wahdat al Wajūd

**V**

Jāmi' Abīnāsī جامع عامي The popular exposition of Muham-  
madan civil and ecclesiastical laws according to the Shāhī school  
compiled at the request of Shāhī Abūnāsī the Great revised and  
annotated by Izz ud Dīn Muḥammad bin Mīr Abul Ḥasan bin  
Muḥammad Ismā'īl al Ḥusaynī al Māsawī عزالدين محمد بن مير  
أبو الحسن بن محمد الأول البوسوي The first five  
books of this popular work were completed by Bāḥa ud Dīn after whose  
death the remaining fifteen books were supplied by Nizām bin Ḥusayn  
of Sawab نظام بن - بن الساوي

See Ricu p 25 Lthé Bodl Lib Cat No 1784 Ethé India Office  
Lib Cat No 281 W Pertsch Berlin Cat pp 250 251 etc etc  
Lithographed at Lucknow 1264 and at Labriz, 1277

## VI

'Tashrīh ul Aflāk تشریح الافلاك, on astronomy with a Persian commentary under the title of Taqrīh ul Adrāk تفریح الادراك,

by Sadr-ud-Dîn Muhammad bin Sâdiq al-Husaynî, صدر الدين محمد بن صادق الحسيني  
 , Noticed in Loth, Aṭab Cat, p 298<sup>b</sup>, Aṭab Cat of the Brit Mus, p 244, and W Peitsch, Berlin Cat, p 76.

## VII

Risâlat-us-Safihah, رسالة السفيحة See Berlin Cat, 5801, and Brit Mus, 1346

## VIII

Fawâ'id-us-Samadîyah fi 'Ilm-il-'Arabiyyah, فوايد السمدية في علم العربية

## IX

Khulâsat-ul-Hisâb, خلاصة الحساب, on arithmetic

See Loth, Aṭab Cat, p 220, Brit Mus, p 622, Cat des MSS et Xyl, p 230, J Anmer, p 138, H Kh, vol III, p 168, etc

A Persian paraphrase of this work, under the title Tairjumah-i-Khulâsat ul-Hisâb, ترجمه خلاصة الحساب, is noticed in Ethé, India Office Lib Cat, No 2251 A part of another Persian paraphrase, entitled Fayd-ul-Wahhâb fi Shariḥ-i-Khulâsat-il-Hisâb, في شرح خلاصه الحساب, made by Nizâm-ud-Dîn Ahmad bin Muhammad 'Abd Ullah Ash-Shahîd, نظام الدين احمد بن محمد عبد الله السهيد, is also noticed in the same Ethé, India Office Lib Cat, No 2252 For an abridged Persian translation of the work by Lutf-Ullah Muhandis (astronomer), الله مهديس بن اسد احمد معمار لاهوري, see Ethé, India Office Lib Cat, No 2253, and Rien, p 451

There are several Arabic commentaries on the Khulâsat-ul-Hisâb the best known among them are 'Ismat Ullâh's انوار خلاصة الحساب (A H. 1086 = A D 1675), printed at Calcutta, 1829, Lutf-Ullâh's, Hâjî Husayn Yazdî's, and Shams-ud-Dîn 'Alî Husaynî Khalkhâlî's See Loth, Aṭab Cat, p 221 The Khulasat-ul-Hisâb has been edited, Arabic and Persian with commentary, Calcutta, 1812, and Constantinople, A H 1268 Arabic text with German translation by Nesselmann, Berlin, 1843 French translation by Aristide Marie in "Nouvelles annales de mathématiques par Terquem e Gerono," 1846, vol v, p 263, new edition, Rome, 1864

## X

Kashkûl, كسكول or ككول, on the Beggar's Bowl A large collection of Analeqta in seven volumes, containing both Arabic and

Persian extracts It has been printed in Tihran in 1266 and in Bulaq It is described by Goldziher in the Sitzungsberichte of the Vienna Academy part 78 and Loth Arab Cat No 834 See also Melanges Asiatiques vol vi p 108

## XI

Pisala ۱ Astulab رسالة اصطرباب a treatise on the Astrolabe noticed in Etbe Bodl Lib Cat No 1508

## XII

Washriq ush Shams مشرق الشمس (called مشرق العين in the Safinah in Etbe Bodl Lib Cat col 220) See Suhuf ۱ Ibrahim fol 115<sup>b</sup>

See also G Flügel in p 510 where to the works just enumerated are added الصل المس الرندة في الاصول الهدى في البحر العروة الوثقى الصراط المستقيم

A work entitled Bihār ul Anwar بحار الانوار by Baha ud Din is mentioned in W Pertsch Berlin Cat p 59

Two Arabic letters to Mirza Ibrahim by this author are also mentioned in ib p 90

Two Arabic riddles one on قانون and the other on كامه are mentioned in Loth Arabic Cat p 98

Besides the Nan wa Halwa another mystical Masnawi called Shir wa Shakar شير و سكر Milk and Sugar is noticed in Rieu in p 831 W Pertsch Berlin Cat p 699 J Aumer p 4 etc It has been lithographed in Constantinople in 1282

A work entitled Isna Ashariyah اثنى عشرية by this author is mentioned in the MS copy of the Kashf ul Hujub fol 2<sup>b</sup>

For notices of Baha nd Dins life and his works see Taqi Auhad fol 155<sup>b</sup> Khulasat ul Afkar fol 27 Âlam Âta ۱ Abbasi fol 310 Natar ul Afkar p 69 Makhzan ul Garab fol 100 Nishtar ۱ 'Ishq fol 288 Suhuf ۱ Ibrahim fol 115 etc etc

See also Sprenger Oude Cat pp 368 and 369 Pieu ۱ pp 25 and 26 Cat des MSS et Xylographes p 238 Malcolms Hist of Persia ۱ p ۵8 Etbe Bodl Lib Cat Nos 1508 etc Etbe India Office Lib Cat Nos 1517-1520 and 2251-2253

Copies of the Nan wa Halwa are noticed in A Sprenger Oude Cat p 368 W Pertsch Turkish Cat No 3 5 Berlin Cat pp 116 1 668 and 698 18 J Aumer p 4 Etbe Bodl Lib Cat Nos 1085-1088 Nos 1230 29 and col 768 Etbe India Office Lib Cat Nos 1۵17-1۵۲0

The Nân-wa-Halwâ has been lithographed in Constantinople, 1268 and 1282

The Masnawî is a sort of introduction to Maulânâ Rûmî's Maṣnawî. It is introduced by a short prose in Arabic which begins thus on fol 1<sup>b</sup>

اما بعد حمد الله تعالى على افضاله و الصلوة و السلام على  
اسره ، الخلائق

The poem itself begins thus on fol 2<sup>a</sup>

أيها الالهى عن الهدى القدم  
أتها الساهى عن الهمم الفويم

The Masnawî is also called *مدائح الحجار* on account of its having been composed in course of the author's pilgrimage. See *Majma'ul-Fusahâ*, vol II, p 9

The present copy is written in a clear Nasta'liq, within gold-ruled borders, with a fairly decorated frontispiece

Dated A H 1106

No. 292.

fol 517, lines 17, size  $9\frac{1}{2} \times 5\frac{1}{2}$ ,  $7 \times 3\frac{1}{4}$

ديوان طالع ، آملى

## DÎWÂN-I-TÂLIB-I-ÂMULÎ.

The lyrical poems of Muhammad Tâlib of Âmul Maulânâ Muhammad Tâlib (also called Tâlibâ) of Âmul in Mâzandarân, مولانا محمد طالع ، آملى, was a cousin of the celebrated Hakîm Rukn-ud-Dîn Mas'ûd Masîh, better known as Hakîm Ruknâ (d A H 1066 = A D 1655) of Kâshân, who composed the following Qit'ah on Tâlib's death

مررد حریر طالع ، و حوسم رف

رس و اقامها چه نابل رشم رف

من بودم و آن عرب در عالم حاک  
حاکم بر سر که آن هم از م رجب

Talib came to India and attached himself at first to the service of Mirza Gazi Beg Tarkhan (ruler of Sindh from A.H. 1015-1020 = A.D. 1606-1611) son of Mirza Jani Beg Tarkhan (A.H. 993-1008 = A.D. 1584-1609). Like his father who adopted the poetical title of Halimi Gazi Beg was an ardent admirer of poetry and himself composed poems under the takhallus of Waqari (*vide* Blochmann's *Âmir Albari* vol. 1 pp. 362-364). Like other poets such as Mulla Murshid Wali Mulla Asad and Bagfuri Talib enjoyed the warm favours of Mirza Gazi Beg. After the death of Gazi Beg Talib found another learned benevolent and more influential master in I'timad ud Daulah Wazir of the emperor Jahangir and father of Jahangir's wife the celebrated Nur Jahan Begam. Talib's attachment with these learned and influential personages soon acquired for him a vast reputation and having a patron like I'timad ud Daulah the poet had no difficulty in obtaining access to the court of Jahangir and in securing the warm favour of the emperor. Jahangir an ardent admirer of poetry in which he himself was well versed in recognition of Talib's merit honoured him in the 14th year of his reign (A.H. 1028 = A.D. 1618) with the title of ملك السعرا or Poet Laureate. While referring to this the emperor in his Tuzuk p. 286 speaks of the poet in the following commendatory words —

درین تاریخ طالب آملی بطلب ملک السعرا  
بوسیده اصل او از آمل است بکصدی تاحسان الدوله مسود خون  
رینه سبش از همگان در گذشت در ملک سعراي ناي نص  
— ۴۸ —

So Tahir Nasiriddin's statement that Talib received the above title during the reign of Shah Jahan is erroneous. See also Iqbal Nama i Jahangiri p. 308 where Talib is mentioned among the poets of Jahangir's reign and is designated there as ملك السعرا.

In A.H. 1029 Talib went to Pithpur and his mind becoming deranged he died according to the best authorities in A.H. 1030 = A.D. 1620. Mulla Shayda a contemporary of Talib is said to have composed the following chronogram on the poet's death —

داراي ملك از مردن طال . هلم داد

امروز بهاي تمام از نا اماند

تاريخ وفاتش از حرد هستم گفت .

سرس بولي انس ابي طال . ناد

The author of the *Suhuf-i-Ibrâhîm*, while remarking that Tâlib was specially well versed in *Qasidâhs*, says that the poet composed a *و جهانگیر نامه* consisting of five thousand verses *مسجل دج هزارت* ، تمام کرده .

Mr Beale, in his *Miftâh-ut-Tawârikh*, p 315, while noticing the life of Nûi Jahân Begam, incidentally mentions that when Tâlib was once arrested or imprisoned by Jahângir's order, the poet sent the following couplet to the Begam

ز منرم آء ، سدم آء ، را منكستى دست

بصرتم كه مرا آبروي از ده مكس

and that the Begam thus replied to the poet *بخ دست و مكس* .

We cannot place much reliance on the above statement of Mr Beale, since none of the reliable biographers of Tâlib gives us to understand that Jahângir was ever displeased with the poet. On the contrary, Jahângir in his *Tuzuk* (*loc cit*) himself says that Tâlib was the best of his contemporary poets, and that the emperor honoured him with the title of *ملك الشعراء*

From some of his *Qit'ahs*, found in some copies of his *diwân*, it would appear that Tâlib was a man of little ambition and a strict observer of the fashion he adopted. On one occasion, when Jahângir offered the poet the post of *مهر دار* (Keeper of Seals), he refused in a very polite form, and sent a long *Qit'ah* (found on foll 182<sup>a</sup>-183<sup>b</sup> of copy No 295) to the emperor, in which the poet made very pleasing excuses

ر ساعر بنا مستحي آند نه خدمت

كه بلبل نوا حوان بود بي سكارى

حو مهر تو دارم چه حاجت نه هم

مرا مهر دارى نه از مهر دارى

On another occasion when Jahangir asked Talib to have a shave the poet spontaneously extemporized a beautiful Qit'ah (found on fol 17<sup>o</sup> of copy No 295) in the emperor's presence and thus avoided the shaving —

مهر مکتبم صاحباً و رکه من  
 چه سر بلکه گردن تراستد می  
 سر و ریس و انرو تروپ و مره  
 ترسم ترهین تراستد می  
 هراکو تراستد بس ار همه  
 ارو ر من تراستد می  
 حو من راهم جارح ار رسم نو  
 که مو و پت رمن تراستد می  
 وگره ناسای انری تو  
 سر ار صغه بن تراستد می

For notices on the poet's life and his works see besides the references given above Riyad ush Shu'ara fol 240 Atash kadah p 224 Makhzan ul Garā'ib fol 496 Khulasat ul Afkar fol 101<sup>b</sup> Majma un Nafais vel ii fol 28<sup>b</sup> Nishtar i Ishq fol 1077 Yad i Bayda fol 136 Khazanah i Amirah fol 224 Natak ul Afkār p 271 Suhuf i Ibrahim fol 565<sup>b</sup>

See also Sprenger Oude Cat., pp 125 and 575 Rieu ii p 619 J Aumer p 38 Ouseley Biegr Notices pp 176-179 W lertsch p 23 and Berlin Cat p 913 Etbe Bodl Lib Cat Nos 1090-1092 Etbe India Office Lib Cat Nos 1524-1529 E D Ross and E G Browne Persian and Arabic MSS, India Office Lib p 152 etc etc

#### Contents of the diwan —

This copy consists of Gāzals arranged in alphabetical order and Rubais only

fol 1<sup>b</sup> Beginning of the Gāzals —

ما را کسد خو صوی تو نصیب بلند ما  
 هر موی نارپاه سود تو مستد ما



fol 462<sup>a</sup> Rubâ'is

Beginning

یار ، نکرم حاسی تحقیقی  
 ربی ناع تصورم کل تصدیقی

Written in a fair Nasta'liq, within gold and coloured borders, with a double-page ordinary 'unwân

Dated 17th Muhairam, A.H. 1155

## No. 293.

fol 313, lines 12, size 11 × 7, 5 $\frac{3}{4}$  × 3.

The same

Another copy of Tâlib Âmulî's dîwân containing Ġazals, arranged in alphabetical order, and Rubâ'is

fol 1<sup>b</sup> Ġazals

Beginning —

نایما نکه می مسجد نمدانم رباس را  
 حدایا بهج الهامی که دریایم رباس را

fol 232<sup>a</sup> Rubâ'is

Beginning as in the preceding copy

یار ، نکرم حاسی تحقیقی الح

On comparing with the preceding copy it will be seen that the arrangement of the Rubâ'is in both the copies is identical, and that some twenty Rubâ'is at the end are wanting in the present copy. The last line, with which the MS breaks off, is the following second line of the first couplet of a Rubâ'î

حسبی در موج امسک نا مرگان حرو

Written in a good Nasta'liq, within gold borders

The original folios are placed in new margins  
No date apparently 17th century

No 294

fol 175 lines 12 size 11 × 7 5½ × 3

The same

Another copy of Talib's diwan containing Qa'idahs Qit'ahs Tarkib-bands and Masnawis

fol 1<sup>b</sup> Qa'idahs

Beginning —

خون كج لهم برون حرد امير نان  
ار مدح مه اناقه رنم بر مر رنان

fol 112<sup>b</sup> Qit'ahs

Beginning —

ايا مسوده صفائي كه ار گل وده  
كلاه گومه اندسه گلشن ا مرا

fol 141<sup>b</sup> Tarkib-bands

Beginning —

اي روتورنك روي نسان  
وي عكس لب نومانه جان

fol 169 Masnawis

Beginning —

ام روزي ار طرر امساي  
حروم نكه را برع كساي

It should be observed here that the preceding copy is only the last portion of the present MS and is somehow or other bound separately. The contents of both the copies when taken together will very nearly make a complete copy of Talib's diwan like the one mentioned in Ette

India Office Lib Cat, No, 1524 The Masnawî on the hunting excursion of Jahângîr, noticed in Rieu, III, p 1001, and beginning with the line—

با اي مهر تلگسه نوش  
هربراه نه دسن و نكساي گوس

is not found in the collection of Tâlib's works in this Library.

Written in the same handwriting as the preceding copy, and the original folios likewise are placed in new margins

### No. 295

fol 209, lines 15, size  $8\frac{1}{2} \times 5$ ,  $7 \times 3$ .

The same.

Another copy of Tâlib's diwân, containing Qasîdahs, Qit'ahs, Tarkîb-bands

fol 1<sup>b</sup> Qasîdahs

Beginning as in most copies —

حون كه نهم بفرود آمدن سان الح

fol 145<sup>b</sup> Qit'ahs

Beginning

اي كريدی كه محسنا ، برا  
سوانم بود انسا من

fol 187<sup>b</sup> Tarkîb-bands

Beginning as in the preceding copy

اي روي تورنگه، روي سنان الح

The Gazals and the Masnawîs are wanting in this copy.

Written in a fair Nasta'liq, within gold borders

Not dated, apparently 18th century

## No 296

foli 175 lines 17 size  $9\frac{1}{2} \times 5\frac{1}{2}$   $7 \times 3\frac{1}{2}$

قصائد طالب آملى

## QASÂ'ID-I-TÂLIB-I-ÂMULÎ

This copy contains the Qasîdahs of Talib without any alphabetical order

Beginning —

ردم خوش در خواني بر ساطع ناي  
کون در برم طالع چون من مجلس آراي

Written in a fair Nasta liq within gold and coloured ruled borders  
Not dated apparently 18th century

## No 297

foli 99 lines 17 size  $11\frac{1}{2} \times 6\frac{1}{2}$   $8\frac{1}{2} \times 4$

بدمآوت

## PADMÂWAT

A poem on the lines of *Paydis Nal Daman* describing the love story of Ratan Sen and Padam also known as Rat Padam founded on the older Hindi story of the same title which was composed in Bhaka by Malik Muhammad Jaisi in A H 947 = A D 1540 for Shir Shah (see Garcin de Tassy *Litterature Hindoue* vol II p 97) and rendered into Persian verses by Mullâ Abd ush Shakûr also called according to a colophon of a Bodl Lib Copy No 1125 Shaykh Shukr Ullah Mullâ Abd ush Shakur who styled himself Bazmi was the son of Shaykh Munawwar. He was born in A H 1001 = A D 1592 and according to good evidence was an inhabitant of Karaj or Kari in Gujarat. Put in Sprenger *Oude Cat* p 376 we find that after staying for some time at Shiraz Bazmi came out to Gujarat during the reign of Jahangir. In his twenty seventh year A H 1078 = A D 1619 Bazmi

composed the Padmâwat, consisting of three thousand and fourteen verses, and dedicated it to the emperor Jahângir, as appears from the following verses quoted in Sprenger, *Oude Cat*, *ib*

در سال هزار و شصت  
این سلسلہ بہ بال منہ نام گشت  
سد تا صد ہزار خاردارہ دُر  
این درجہ ز موحہ ح م م بر

Bazmî died at Agra in A H 1073 = A D 1662, leaving a *diwân* and the present poem

For references, see Rieu, *iii*, p 1036, Sprenger, *Oude Cat*, p. 376, *Ethé*, *Bodl Lib Cat*, No 1125, *Ethé*, *Ind. Office Lib Cat*, No 1582.

Beginning of the poem as in *Ethé*, *Ind Office Lib Cat*, *ib*

ای نام تو نفس لوح جانہا  
در ماندہ بوضہ ، اور نانہا

The poem has been edited in Lucknow, 1844 and 1865. A Hindûstânî translation of the same by Diyâ ud-Dîn 'Ibrat of Delhi, completed by Gulâm 'Alî Mashhadî 'Ishîat, appeared in Lucknow, 1858, and a version in a dialect, half Bhâkâ and half Hindûstânî, by 'Abd ul-Jalîl Balgrâmî, is mentioned in Rieu, *loc cit*. A Pushtû translation by Ibrâhîm has been noticed in Z D M G, vol xvi, p 789.

Other Persian versions are —(1) by Husayn of Ġaznah, mentioned in W Pertsch, *Berlin Cat*, p 911, (2) by Mîr 'Askarî 'Âqil Khân Râzî (*d* A H. 1108 = A D 1696), and (3) by Husâm ud-Dîn, who composed the Masnawî styled *حسی و حس* in A H 1071 = A D 1660 and dedicated to 'Âlamgîr.

This splendid copy, containing a very fine specimen of Indian illustrations, was written only seven years after the author's death, as will appear from the date given in the colophon —

نام سد سصد و ماوہ ، تخریہ ، مولانا ی مولا یزمنی بناریح  
بہست و ہم ماہ ربیع الثانی سنہ ۱۰۸۰ ہجری بکھ اول حل  
اللہ . . .

The first two folios are beautifully illuminated, and the copy is written in a good Nasta'liq.

No 298

fol 144 lines 10 size 6½ x 3¼ 4½ x 2½

مشوي سفاي

# THREE MASNAWIS BY SHÎFÂ'Î

Hakim Sharaf ud Din Hasan Shîfa'î son of Hakim Mulla Isfahani was a renowned physician in his day. He flourished during the reign of Shîh Abbas the Great (A H 1022 = A D 1642) to whose court he was attached. He was also for some time in the employ of Mir Givag ud Din Mansûr of Shiraz. Taqi Anbardi fol 380<sup>b</sup> mentions in his work that he cultivated the society of Shîfa'î for some time and had many literary discussions with him. He praises him (Shîfa'î) highly and says that he composed poems with him which exceeded more than about one hundred and fifty in number. The number of poems that Shîfa'î composed singly was forty or fifty thousand out of which he sent twenty thou and and twenty poems to India with three Masnawis. His Masnawis are all the outcome of his natural feelings. He was a past master in all branches of poetry though his Masnawis and Qasidas may not come up to his odes the style of which has a special beauty of its own still they are excellent in their own way. He took the lyrics of Bala Figani for his model.

He died in the year A H 1037 the 15th of Ramadan (A D 1628 9th May)

For notices see Majma un Nafais fol 193<sup>a</sup> Springer Oude Lib Cit p 570 Rien n p 822 Podl Lib Cit p 341 Riyad ush Shu'ara fol 217 Ât h kadah p 183 Khulasat ul Afkar fol 889<sup>b</sup> Nightar i Ishq fol 902 Yad i Bayda fol 111<sup>b</sup> Lthe India Office Cat No 1532

## Contents —

### I

fol 1

مهر و محبت

OR

LOVE AND AFFECTION

Beginning —

الهي از سر عاشق نواري  
دلي ده كاردان - اري

د

This Masnawî was composed in A.H. 1021 = A.D. 1621, as would appear from the following chronogram —

مصحح را مبعسودم برده ار مهر  
 که ناگه رو نمود این نسخه مهر  
 بهان مکر ناطل کدام از دج  
 که هم این نسخه مهرام ، تاریخ

## II

fol 42<sup>b</sup>

Beginning —

نمکدان هفت  
 ای شهد سخن مله ، مای  
 نمکدان طرز راه مای

## III

fol 114<sup>b</sup>

نه عراۛن

A Masnawî in imitation of Khâqânî's *Tuhfat ul-'Îâqayn* The title of the poem is given on fol 113<sup>b</sup>

Beginning —

ای درد تو تحفه عراۛن  
 وی زهر تو مکر مداءۛن

Written in a good minute Nasta'liq, within gold-coloured borders  
 Not dated, apparently 12th century A.H.

## No 299.

fol 116, lines (central col) 15, (margl col) 25,  
 size  $9\frac{1}{4} \times 6$ ,  $7\frac{1}{4} \times 4\frac{1}{4}$

دیوان شافعی

Diwân of Shifâ'î, consisting of Gazals, Qasîdahs and Rubâ'is without any order.

Beginning —

نا حاحل المادي يا چله العلى

fol 113 (margin) Ruba is

Beginning —

دورج نس مرا حسن مسومند  
 احگر لب آه آنس مسومند  
 زان نس که صرصر کند آساري  
 مي آند و نس من رمس مسومند

Written in a clear Nasta'liq within gold ruled borders  
 Not dated apparently 18th century

### No 300

fol 213 lines 17 size  $9\frac{1}{4} \times 5\frac{1}{4}$   $6 \times 3$

The same

Another copy of *Shifa* is drawn containing Gazals and Ruba is  
 fol 1<sup>b</sup> Gazals in alphabetical order

Beginning —

نا حسن ربه دور اول بر رنان ما  
 نارد تصرف حسن رنان در دهان ما

fol 207<sup>b</sup> Ruba is

Beginning —

هرحد کریم است خدای عمار

Written in a fair Nasta'liq

Dated A H 1254



No. 30<sup>t</sup>.fol 53, lines 13-15, size,  $7\frac{1}{4} \times 4\frac{1}{4}$ ,  $5 \times 3$ .

دیوان محمد صوفی . . .

## DÎWÂN-I-MUḤAMMAD ṢŪFÎ.

The biographers record several poets of the name of محمد صوفی, Muhammad Ṣūfî, and confound them with one another. The author of the *Suhuf-i-Ibrâhîm* fol 498<sup>a</sup> 499<sup>a</sup>, notices not less than six different poets with the name of Muhammad Ṣūfî, under the letter ص; *eg*, -صوفی ماردراپی- صوفی سراری- صوفی کرمانی- صوفی اردستانی -صوفی ماریدرانی- صوفی آملی and صوفی همدانی. The author of the *Âtash Kādah* mentions one صوفی اسمهانى, while in some *tadkîrah*s we also find one صوفی کسبری. But the fact that most of the verses quoted by the biographers under the life of each of the above poets are common, and are also found in the present copy of the *diwân*, leads us to a reasonable conclusion that there are only two or three poets bearing the name محمد صوفی. The present Muhammad Ṣūfî, author of this *diwân*, who is generally confused with others, was originally a native of Mâzandarân, and to this the poet himself refers thus on fol 11<sup>a</sup>

مرا گجرا ، اران گسب است ، مسکن

که از ماردرانم یادگار است .

but as he travelled over almost the whole of Persia and also came to India, the biographers wrongly conclude that there were five or six poets of the same name belonging to different places. The author of the *Majma'-un-Nafâ's* wrongly calls this poet a native of Shîrâz, and still expresses his inability to decide whether محمد صوفی سراری and محمد صوفی کرمانی are different or identical.

We can, however, rely upon the statement of the poet's contemporary biographer, Taqî Auhadî, who notices only two poets of the name of Muhammad Ṣūfî, namely, مولانا محمد صوفی اسرنادی and مولانا محمد صوفی ماردراپی, and takes great precaution in distinguishing the one from the other. As this learned biographer places

both the poet under the letter **م**, we come to the conclusion that this Muhammad Sâfi like the other, adopted the poetical title of **محمد**, Muhammad and not Sufi as wrongly asserted by almost all the biographers. Moreover in the diwan we find the poet always adopting the takhallus **محمد**. He was a great traveller and a distinguished follower of Sufism. He travelled to India during the reign of the emperor Akbar and settled in Gujarat from where he performed several pilgrimages to Mecca and according to some spent his last days in Keshmir. He made a selection of about 50 000 verses (according to some 60 000) from the diwans of the earliest poets in A H 1010 = A D 1601 to which he gave the title of **نتجۃ**, Butkhanah (see Ethel Bodley Cat. No 366). It was subsequently amplified by Abd ul Latif Abd Ullah al Abbasi in A H 1021 = A D 1612 who added a preface and biographical notices of the poet and called it **حلاصة احوال السعرا**. The author of the Majma' un Nafas says that the tadhkirah of Toqi Auhadi consists of selections from the above work of Muhammad Sâfi. His **مثنوی نامہ**, Saqi Namah comprising fol 43<sup>b</sup>-53 of this copy which he composed in A H 1000 = A D 1591 is very popular. Toqi Auhadi states that while he was composing his well known tadhkirah between A H 1022-1024 = A D 1613-1615 Muhammad Sufi was residing at Gujarat where he (Auhadi) reportedly visited the poet. Here Muhammad Sâfi made friendship with the celebrated Mulla Naziri of Nishapûr with whom he very often held poetical discourses. An unpleasantness however arose between the two and Muhammad Sâfi broke off relations with Naziri and did not even visit Naziri in his last illness. He however joined his funeral procession which took place in A H 1022 = A D 1613. Besides being well known for his Butkhanah and the Saqi Namah Muhammad Sâfi enjoys a fairly wide reputation as a good Rubai writer.

We do not find any reliable date of the poet's demise. In Bland Journal Roy As Soc Lond ix p 165 we are told that he was still living in Gujarat in A H 1038 = A D 1628 while the authors of the **Nihâ** **Ishq** **Makhzan** ul **Garab** and a few others give us to understand that while Jahangir summoned the poet from Keshmir he died at Sirhind on his way to the imperial court in A H 1038 = A D 1625 and they give the following chronogram in support —

مجردانه یکی صد و شصت محمد صوفی

This date of the poet's death is also given in the **Riyad ush Shu'arâ**. Notices on the poet's life will be found in Taqi Auhadi fol 701<sup>b</sup> Haft Iqlim fol 309<sup>b</sup> Mir'at ul Âlam fol 446<sup>b</sup> **Riyad ush Shu'arâ**

fol 384<sup>b</sup>; Tadkīrah-i-Tāhī Nāsīābādī, fol 183<sup>a</sup>, Âtash Kadah, p 243; Yad-i-Bayḡā, fol 209<sup>a</sup>, Majma'-un-Nafā'is, vol 1, fol 274<sup>b</sup>, Makhzan-ul-Gaiâ'ib, fol 811, Nīshat-i-Ishq, fol 1579, Suhuf-i-Ibīâhîm, fol. 498<sup>b</sup>

See also Ethe, Bodl Lib Cat, No. 366, Sprenger, Oude Cat, pp 33, 88, 386 and 499, Bland, Journ Roy As Soc, Lond, ix, p 165, Blochmann's Â'in-i-Akbarî, vol 1, p 590.

### Contents of the diwân

fol 1<sup>b</sup> Qasīdahs without any alphabetical order,  
Beginning as in Sprenger, Oude Cat, p 499 —

آه اریں آسمان آتسار  
داد اریں روزگار مردم رار

fol 13<sup>a</sup> Ġazals, arranged in alphabetical order.  
Beginning

هوس در سر بود آتس مرا اندر دل نه جا  
نفس در سینه خون حر بود هگام یاربها

The initial Ġazal quoted in Sprenger, p 500, is the second in this copy

fol 34<sup>b</sup> Rubā'is  
Beginning —

روزي که نصیب دیدم آن مسیب آتس  
اماده دل مکسند از دست آتس  
حائى افکند دست سیم آتس  
کاماده ملک بک راهب آتس

fol 43<sup>b</sup> The famous ماتى نامه, Sâqî Nâmah.  
Beginning as in Sprenger, Oude Cat, p 386 —

الا ای دل مادمه از کار و نار  
نه مسنی و دیوانگی سر رار

According to the following concluding verse the poet composed the Sâqî Nâmah in A H 1000 = A D 1572

که اطم این گوهر آندار (sic)  
و تاریخ هجره، مد منی هرار

Written in a fair Nasta'liq within gold and coloured ruled borders  
Not dated apparently 18th century

No 302

fol 191 lines 14 size  $8\frac{3}{4} \times 6 \times 3$

فلک السرج

## FALAK-UL-BURÛJ

A poem in imitation of Nizami's Haft Paykar in the same metre and subject

By Rûh ul Amin

Beginning with a preface —

روح معنیه امی حسره که بره ، این نلس حصار ادویکی هرا  
کردیده آله

Rûh ul Amin was the poetical title of Mir Muhammad Amin of Shahrîstân in Isfahan. میر محمد امن سهرستانی المخلص به روح الامین His elder brother Mir Jalâl ud Dîn Husayn who was succeeded by his cousin Mirza Râzi (d. A.H. 1026 = A.D. 1616) held a very influential position under Shah Abbas I. Muhammad Amin came to the Deccan in A.H. 1013 or in A.H. 1010 = A.D. 1601 (see Rien p. 67) and entered the service of Muhammad Qulî Qutb Shâh of Golkonda (A.H. 988-1020 = A.D. 1580-1611). He gained the highest favour of the king and was very soon honoured with the title of Mir Jumla. Amin however left the court in a little distress during the time of Sultan Muhammad Qutb Shâh (A.H. 1020-1083) and went to seek favour in the court of Âdil Shâh of Bijapur but being disappointed he left India and entered the court of Shah Abbas. Having failed to gain any high position under Shah Abbas Amin sent a petition to Jahângîr praying for his admission in the emperor's court. On receiving the emperor's order Amin fled from the court of Shâh Abbâs and entered the Mughal emperor's service in A.H. 1027 = A.D. 1617. He held several high positions under this emperor and continued to enjoy still more favours from Shah Jahan till he fell a victim on the 10th of Rabi' II A.H. 1047.

= A D 1637 See Ma'âsh-ul-Umaîâ, vol 11, p 300 See also Suhuf-i Ibrâhîm, fol 345<sup>b</sup>, Rieu, 11, p 675

In the preface the poet, after praising God, deals in length with the praise of his patron Sultân Muhammad Qulî Qutb Shâh, for whom he wrote the present poem On fol 4<sup>b</sup> the title of the work is given thus

این کتاب ، مستطال ، بطلبك الروح موصوم گسب  
 آمدن آسمان هسنم appears in the epilogue, fol 182<sup>b</sup>

سند حو این کاح مرئید تمام  
 کرد مس آسمان هسنم نام

This is the fourth poem of the poet's intended Khamsah The first three being —(1) On the loves of Parwîz, (2) a poem entitled Matmah, and (3) the Laylâ Majnûn See Rieu, pp 675 and 676, where a copy of the poet's Laylâ Majnûn, and the present poem (the fourth poem of the Khamsah) under the title آمدن آسمان هسنم, and also a copy of his diwân, entitled گلستان نار, are mentioned

The date of composition, A H 1021 = A D 1612, is given on fol 190<sup>b</sup>.

گسب ، يك نسب حون مروں بهرار  
 سد مکمل حو حرح این گلزار

*Cf* the line quoted in Rieu, *loc cit*, bearing the same date but in a different reading

On fol 187<sup>b</sup> the poet says that while composing this poem he suddenly lost his patron Sultân Muhammad Qulî Qutb Shâh, and that he then dedicated it to Sultân Muhammad Qutb Shâh, the successor of Muhammad Qulî Qutb Shâh

#### Contents —

fol 1 <sup>b</sup> –10 <sup>a</sup>	Preface
fol 10 <sup>b</sup> –11 <sup>a</sup>	Blank
fol. 11 <sup>b</sup> –83 <sup>b</sup>	Introduction.
Beginning —	

ای روان اعرس کردون سار  
 وی ۰ ی ار سربك وار اسار

After praising God and the prophet, the poet lavishes numerous panegyrics on Sultân Muhammad Qulî Qutb Shâh The last part of the introduction deals with some valuable admonitions which the poet addresses to his squ.

Beginning of the story on fol 83<sup>b</sup> —

برم آرای این فساله حوش  
خود مادی نهاد در آس

fol 182-191 حاشیه, or the epilogue

Beginning —

بد مسحر مرا جو ملک سخن  
کرد احوال روی حوسن سن

Written in a clear Nasta'liq within gold and coloured borders with an ordinary frontispiece in the beginning  
Not dated apparently 17th century

### No 303.

fol 310 lines 1<sup>o</sup> size 104 × 5 7½ × 3½

دیوان اسیر

### DÎWÂN-I-ASÎR

Mirza Jalâl Asîr son of Mirza Mumin of Isfahan مرزا جلال اسیر belonged to a noble Sayyid family of Shahristân. The author of the Suhuf i Ibrahim gives us to understand that during the reign of Shah Safi (A.H. 1038-1052 = A.D. 1628-1642) the poet was put to prison for some time and that he theroefore adopted the poetical title of اسیر (prisoner) but this seems to be erroneous since we know that Asîr as a poet enjoyed the warm favours from Shah Abbas I (A.H. 996-1038 = A.D. 1587-1628) who gave him one of his daughters in marriage. The authors of the Majma'un Nafis i Nishtar i Ishq and a few others assert that Asîr was a pupil of Mirza Fasih of Herat (see No 305). Asîr was in the habit of drinking and died young from his excesses. Some biographers pass disparaging remarks on the style and senso of Asîr's poems and the author of the Riyad ush-Shu'ara in the course of his notice of the life of Mir Najat of Isfahan bitterly condemns the low tone and the vulgar jokes in Asîr's poems as well as in those of Zulah and Shaukat of Bukhara.

The author of the *Hamishah Bahâi*, however, attempts to excuse and defend Asîr by saying that as the poet composed his poems in the state of intoxication and never revised them, his style is weak and the chain of his thoughts is unconnected. Asîr never came to India, but, according to the author of the said *Hamishah Bahâi*, it would appear that (برادر صاعی) a foster brother of the poet came to India.

There are some conflicting statements regarding the date of Asîr's death.

The authors of the *Hamishah Bahâr* (Oude Cat, p 117) and the *Mir'ât-ul-Âlam* fix the poet's death in A H 1040 = A D 1630, but this is inconsistent with the fact that some chronograms on the events of A H 1044 and 1045 (A D 1634 and 1635) are found in the poet's diwân (see foll 297<sup>b</sup>, 298<sup>a</sup> and 298<sup>b</sup>).

The author of the *Suhuf-i-Ibîâhîm* stands alone in asserting that Asîr died in A H 1069 = A D 1658 at the age of forty. Now, if we admit this assertion, we have to come to a very unsatisfactory conclusion, that Asîr was only a boy of nine years old at the time of Shâh 'Abbâs's death in A H 1038 = A D 1628, who, as we know for certain, was an intimate friend of Asîr and married one of his daughters to the poet. We, therefore, accept the date A H 1049 = A D 1639 of the poet's death given by Snâj (Oude Cat, p 149) and by the authors of the *Khulâsat-ul-Afkâr* and *Natâ'ij-ul-Afkâr*.

For notices on the poet's life and his work see *Tadkirah-i-Tâhî* Nasrâbâdî, fol 54<sup>b</sup>, *Majma'-un-Nafâ'is*, vol 1, fol 18<sup>b</sup>, *Mir'ât-ul-Âlam*, fol 436<sup>a</sup>, *Yad-i Baydâ*, fol 18<sup>a</sup>, *Hamishah Bahâi*, fol 3<sup>b</sup>, *Tadkirah-i-Husaynî*, fol 29<sup>b</sup>, *Khulâsat-ul-Afkâi*, fol 20<sup>a</sup>, *Riyâd-ush-Shu'arâ*, fol 39<sup>a</sup>, *Makhzan-ul-Gaiâ'ib*, fol 68<sup>a</sup>, *Natâ'ij-ul-Afkâi*, *Mir'ât-ul-Khayâl*, p 106, *Âtash Kadah*, p 229, *Nishtar-i-'Ishq*, fol 65<sup>b</sup>.

See also Sprenger, *Oude Cat*, pp 149, 342 and 343, Rieu, II, p 681, Ethé, *Bodl Lib Cat*, Nos 1096-1100, Ethé, *India Office Lib Cat*, Nos 1541-1551, etc.

#### Contents of the diwân

fol 1<sup>b</sup> Qasîdahs in praise of the Imâms, Shâh Safî, and others, without any alphabetical order.

Beginning —

ای دانه تسع حباب دل دانا  
سر جلوه مسنان رخ ، دیده سا

fol 45<sup>a</sup> Qit'ahs

Beginning

حسروا نکهت ز من نسو  
تا تو نامی ز علم بر حوردار

fol 46<sup>b</sup> Tarkīb bands

Beginning —

خاک راه تو نو بهار حسن  
لقس پای تو یادگار حسن

fol 48 Masnawis

Beginning of the first as in Ethé Indrā Office Lib Cat No 1541 —

تو دسی در راه ، ارنای هوش  
کوش دلم روزه کسای مروض

The Masnawis are followed by three Tarkīb bands

fol 56<sup>b</sup> Gazals in alphabetical order

Beginning —

ای گلشن از بهار حال تو سیبها  
برکت گل از طراوت رویت با

fol 301 Mukhammasat

Beginning —

گر بسدند بان دنده حرانی را  
ورر آنسه کساید گا ای را  
بی مه - چه کم طالب بحانی را  
سار آناد خدایا دل ویرانی را  
یا مده مهر بان هج - ای را

This Khamsah is on a Gazal of Khwajah Asafi the son of Muqim ud Din Ni mat Ullah who was the Wazir of Sultan Abū Saīd Āsafi was a pupil of the celebrated Jamī and a friend of Mir Ali Shīr. He died in A H 923 = A D 1517. A copy of his diwan is noticed in Ethé Bodl Lib Cat No 990

fol 303 Rubā is

Beginning —

غم کرده ریاض خان مه وصال مرا  
آنسه ندارد دل حوصال مرا  
صاد و سکه دو مسم مندارد  
چه است در آخوس قفس نال مرا



The last Rubâ'i runs thus

دور رسد کله گوشت دمنار کسی  
 گلشن من سایه دیوار کسی  
 دل سوخته گرمی نارار کسی  
 آئینه در خانه دیوار کسی

There are altogether ninety-three Rubâ'is in this copy.

Scribe *عالم محمد حلاوری*

In the colophon we are told that the transcription was completed at Lahore on Friday, A.H. 1047, during the reign of 'Alamgîr, but we know for certain that no 'Alamgîr ruled in India in the year 1047

fol 1<sup>b</sup>, 10<sup>b</sup>, 223<sup>a</sup>-238<sup>b</sup> and 309<sup>a</sup>-310<sup>a</sup> are supplied in a later hand

Written in a fair Nasta'liq, within coloured borders

### No 304

fol 388, lines 15, size 9 × 5, 7 $\frac{1}{4}$  × 3 $\frac{1}{2}$

The same.

Another copy of Asîr's diwân

fol 1<sup>b</sup> Gazals partially arranged in alphabetical order

Beginning as in the preceding copy

ای گلشن از بهار - ال تو مسیها الح

The Gazals and the Qasîdahs are intermixed in this copy.

fol 289<sup>b</sup> Taikîb-bands

Beginning as in the preceding copy

حاک راه تو تو بهار - من الح

fol 297<sup>b</sup> Qit'ahs

Beginning

جوهر نوح منقش ماه سخی الح

t'ahs are followed by a few Qasîdahs and Gazals

Masnawîs

Beginning —

مرسد حم مرسد چمران ساه  
حسرو درنا دل حلد انساہ

fol 316 Tarji bands not found in the preceding copy

Beginning —

سناہ گل امب و ا تلل  
ماء حسن حسن معامل

The burden runs thus —

داد ار نو و ار مروب نو  
دبوانہ مندم بر نو

The Tarji bands are followed by a Qit'ah after which run some Gazals ending in the letters م to ی

On fol 318 we find the following note —

سارح دور سہ ہ ہوردہم مہر سوال ۹۸ ہ در دارالسلامہ  
ماہجہان آباد مسودہ نمودہ مند

fol 380 Ruba'is

Beginning as above —

حم کردہ رنص خان مہ وصال مرا الح

This copy contains thirty eight Ruba'is in all

The colophon says that this copy was transcribed on the 12th Muharram A.H. 1099 at Shahjahanabad

Scribe محمد رنص مسہدی

Written in ordinary Nasta'liq within gold and coloured borders with a faded frontispiece

## No. 305.

fol. 121, lines 17, size  $9\frac{1}{2} \times 4\frac{3}{4}$ ,  $7 \times 3$

ديوان فasihî

## DÎWÂN-I-FAŚÎHÎ.

Mirzâ Fasihî, مرزا مسیحی هروی, was a native of Herat, but, as he was descended from the celebrated devotee Khwâjah Abû Ismâ'il 'Abd Ullah Ansârî al-Harawî, حواجه ابو اسماعيل عبد الله ايساري, (who was born in A H 396 = A D 1005 and died A H 481 = A H 1088, and is the author of several well-known works, *e g*, Manâzil-us-Sâ'în, مسارل السائرين, Tabaqât-us-Sûfiyah, تصانيف الصوفياء, Zâd-ul-Ârifin, زاد العارفين, etc) he is also known as Fasihî Ansârî, مسیحی ايساري. He was a contemporary of the distinguished poet Hakîm Shai'af-ud-Dîn Hasan Shifâ'î of Istahân, who was the chief physician of Shâh 'Abbâs the Great, and who died on the 5th of Ramadân, A H 1037 = 9th May, A D 1628. The poets Nâzım Harawî, d. A H 1081 = A D 1670 (who was the favourite court poet of 'Abbâs Qulî Khân Shâmlû, the Beglerbeg of Herat, and composed a Yûsuf Zalikhâ, يوسف و زليخا, in imitation of Firdausî in A H 1072 = A D 1661), Mirzâ Jalâl Asî, d. A H 1049 = A D 1639 (a drunkard and a great friend of Shâh 'Abbâs), and Daiwîsh Wâlih (see below) were the pupils of Mirzâ Fasihî. Auji Natanzi, Malik Mashuqi, and Fasihî were the favourite companions of Mîr Hasan Beg Shâmlû, governor of Khurâsân, who succeeded to the post of his father Husayn Khân, A H 1027 = A D 1617, and died in A H 1050 = A D 1640, towards the end of Shâh Safî's reign (A H 1038-1052 = A D 1628-1642).

This Hasan Shâmlû, an ardent admirer of poetry, was himself a poet, and has left, according to Tâhîr Nasîbâdî and the author of the 'Âlam Âîâ, a diwân of about three thousand lines. While enjoying the learned society of Hasan Beg, Fasihî generally held poetical discourses with Hakîm Shifâ'î, which at last ended in a quarrel between these two poets. Âîzû, in his Majma'un-Nafâ'is, states that Fasihî had great longings to visit India and made several attempts to come to the court of the then Mugal emperor, but Hasan Beg Shâmlû, who considered Fasihî's company a source of literary pleasure, seriously objected

to such a separation and that the poet thus disappointed sent at last a copy of his diwan to Âgrah Mirza Iskandar Beg in his Alam Âra says that in A H 1031 = A D 1621 Shih Abbâs the Great (while in Herat) on hearing the wide reputation of Fâsihi summoned the poet to his court and enlisted him among the court poets. This king a great patron of learning entertained high regard for Fâsihi and rewarded him in various ways. The author of the Âtash Kadah remarks that Fâsihi besides being a poet of great colobrity was a good calligrapher particularly well versed in writing the Shikastah hand. Tahir Na rabadi says that Fâsihi has left about six thousand verses. According to Siraj (Oude Cat p 151) Fâsihi died in A H 1046 = A D 1636 but the chronogram

مذ فصحی آراده سوی ~ سد

composed by Fâsihi's pupil Walih found in his diwan fol 6r (noticed somewhere below) expresses the date of the poet's death in A H 1049 = A D 1639 and this date of course is more reliable.

For notices on his life see Alam Âra : Abbâsi fol 321<sup>b</sup> Tahir Nasralâhi's tađkirah fol 143<sup>b</sup> Majma'un Nasais vol II fol 301<sup>b</sup> Khula at ul Afkar fol 146<sup>b</sup> Âtash Kadah p 204 Makhzan ul Garâih fol 62o Adab Bayda fol 100<sup>b</sup> Nahar : Ihq fol 1328 etc

See also Sprenger Oude Cat pp 91 113 127 151

Copies of his diwan are noticed in Sprenger Oude Cat p 390 and Ethic India Office Lib Cat No 1537

The following note on a fly leaf at the beginning of the copy No 306 says that the diwan of Fâsihi has been printed in Muzaffarpur (Chashmah : Nûr Press)—

دیوان فصیحی ~ ح ~ نور مٹام مطبوعہ طبع سد

#### Contents of the diwan —

fol 1<sup>b</sup> Qasidas

Beginning as in Ethic India Office Lib Cat No 1537 —

ہیں کہ صابر فکدہ رخسار یار  
ور دل سب علوہ کرد سن آسکار

fol 34<sup>b</sup> Tarkib bands

Beginning as in Ethic India Office Lib Cat —

هرجد کہ من سعلہ اسودہ حیارم  
در حرم خود سوخته ار ناک بہارم

fol 49<sup>b</sup> Tarjī'bands  
Beginning

ماه با ميء ده كه در موسم ، خون نو بهار  
تا بحون حوسن سوزيم يكدم سعله وار

The burden runs thus

ري ، او رنگه ، حرامان خان عالبيان حسن  
اي سامت رنده نام مبررا سلطان حسن

fol 51<sup>b</sup> Qit'ahs  
Beginning —

دي نو بهار صبح درون آمد ار درم  
نختم سگفته روي تر از صبح نو بهار

fol 66<sup>a</sup> Gazals arranged in alphabetical order  
Beginning

برديم نار بر سر بطاره ديده را  
کردم رام ديده نگاه رسيده را

fol 108<sup>b</sup> Rubâ'is  
Beginning —

هرگر لم آمساي يار ، نسود  
گر نومبدي همان لال ، نسود  
هرگر نكنم ار سر حسن ، آهي  
گر سوز دلم زمانه درت ، نسود

The last Rubâ'î runs thus —

اي هم كه مسافر همان بيهائي  
اي تاره بهار من رهائي  
گر حال من عي ر تو برسد گوي  
در صفت ، جلق مروار تيهائي

There are altogether one hundred and sixty Rubâ is in this copy  
 Written in a good Nasta'liq  
 Not dated apparently 18th century

## No 306

fol 15 lines (central column) 14 (marginal column) 32  
 size  $9\frac{1}{2} \times 7\frac{1}{4}$  و  $4\frac{1}{4} \times 4\frac{1}{4}$

The same

A smaller copy of Fasih's diwan containing only Gazals in alphabetical order and a few Rubâ is

fol 1<sup>b</sup> Gazals

Beginning —

حدايا زوري ميلا برسان سار ~ را  
 که دروچ ~ است آتس برسان محبت را

For the different readings of this verse see Sprenger Oudt Cat  
 p 390 and The India Office Lib Cat No 1037

fol 14<sup>b</sup> Rubâ is

Beginning (on the margin) —

هرگز ~ ام زوري او را نسود  
 کر موج نگاه دنده دريا نسود  
 همچون مره رناده در دنده حلد  
 کر نم نگه صرف تماشا نسود

The following well known Rubâ of the poet runs thus on the  
 margin of fol 15<sup>b</sup> —

اي زوري ترا ترخه در دين مصحف  
 در حال و ~ يامه ترس مصحف  
 يك نقطه سهو در همه زوري تو  
 گونا خط ~ ، است اين مصحف

The MS ends with the following Rubâ'i

راه در دوسمب آسکارا مسار  
 نا محرم نا بود درین ره رفنار  
 نا نای - ان نه که نماد نفسی  
 یا نفس قدم نا مدم خود بردار

This copy contains nineteen Rubâ'is in all

Written in a fair Nasta'liq

Dated Sha'bân, A H 1148

fol 1<sup>b</sup> bears the signature of Sū Gore Ouseley

### No. 307.

fol 30, lines 13, size  $9\frac{1}{2} \times 6$ ,  $7 \times 4$

The same

Another copy of Fasilî's diwân identically agreeing with the preceding copy

Written in ordinary Nasta'liq

Dated 22nd Safar, 1276

Scribe محمد الدین بن احمد

### No. 308.

fol 330, lines (centre col) 17, (margl col) 28,  
 size  $9\frac{1}{2} \times 5\frac{1}{4}$ ,  $6\frac{1}{2} \times 3\frac{1}{4}$

کلیاتی قدسی

## KULLIYÂT-I-QUDSÎ.

Hâjî Muhammad Jân (and not Muhammad Khân as found in Ethé, Bodl Lib Cat, col 365, No 2067) Qudsî, حاجی محمد جان قدسی, was born at Mashhad. He took the poetical title Qudsî

from the holy shrine of his native place Mashhad. In his youth he performed a pilgrimage to Mecca and then came to India according to the author of the *Yad-i-Bayda* in A.H. 1041 = A.D. 1631 where he found a very benevolent patron in Abd Ullah Khan Firūz Jang who came to India towards the end of Akbar's reign was raised to the rank of 6000 by Jahangir and died in Shāh Jahan's reign A.H. 1044 = A.D. 1644. Abd Ullah Khan as a token of appreciation of the poet's meritorious attainments handsomely rewarded him and afterwards introduced him to the court of Shāh Jahan according to the author of the *Khazanah-i-Āmirah* in Rabi II A.H. 1042 = A.D. 1632. The emperor was highly pleased with Qudsi and liberally rewarded him on various occasions. The author of the *Khazanah-i-Āmirah* narrates that in A.H. 1042 = A.D. 1632 Qudsi when he first interviewed Shāh Jahan addressed a Qasidah to the emperor and received a handsome reward and that on the 16th of Shawwāl A.H. 1045 = A.D. 1635 the poet was again rewarded for a poem composed on the occasion of *حسن نوروز* and that in the middle of Rabi I A.H. 1044 = A.D. 1639 he received one hundred *muhurs* for a single verse in praise of the emperor and that in the beginning of A.H. 1054 = A.D. 1644 when the poet composed a Qasidah on the occasion of the king's daughter Jahānāra's escape from a burning fire he was handsomely rewarded with gold and a *Khil'at*.

Qudsi enjoyed a reputation in no way inferior to that of his contemporary Talib-i-Kalim who entered the court of Shāh Jahan only a short time before Qudsi and was honoured by the emperor with the title of *ملك السعرا*. The fact that Qudsi and Kalim both enjoying almost equal reputation lived at the same time in the court of Shāh Jahan has led several biographers e.g. the authors of the *Riyad-nash*, *Shu'ara Majma'un-Nafis*, *Nishtar-i-Ishq* etc. who are followed by Dr. Etche in his *Bodl Lib. Cat.* No. 1102 to come to a false conclusion that Qudsi received the above title of *ملك السعرا* from Shāh Jahan. Muhammad Salih in his well known work *Amal-i-Salih* (vol. II fol. 738) which he completed in A.H. 1040 = A.D. 1629 distinctly tells us that although Qudsi was entitled to rise to the dignity of *ملك السعرا* he was forestalled by Talib-i-Kalim who was honoured with the above title before Qudsi's arrival and maintained it without any change till the last —

ابو طالب محصل نه کلمه چون کشاورس هوس قرب  
و دلاور طمعس معي رس و فصی آمر بود خطاب ملک السعرا  
امساز یاف — اگرچه امسحاق این - حلیل القدر حاجی  
محمد جان مدنی داس اما اریں رو که بس ار رسدن حاجی



او تالیب ، سرمراری یا نه بود تا دم آخر برو بحال ماند و  
تعبیری بدان راه یافت

Tâhir Nasrâbâdî commits a further chronological error in asserting that both Tâlib-i-Âmulî (d A H 1035 = A D 1625) and Qudsi lived at the same time in the court of Shâh Jahân, and that Qudsi occupied a higher position than Tâlib in the imperial court. A perusal of the biographical accounts of these two poets would at once reveal that Qudsi entered the court of Shâh Jahân several years after the death of Tâlib-i-Âmulî.

The statement of the author of the Makhzan-ul-Garâ'ib that Qudsi was a pupil of Tâlib-i-Kalim is not supported by any other biography and seems to be quite unfounded. Qudsi is admitted on all hands to be specially skilful in Qasidas and Masnawîs. According to best authorities he died in A H 1056 = A D 1646, either in Lahore, as is mentioned by the author of the Khazânah-i-Âmirah, or in Kashmîr, where, according to some, the poet spent the last days of his life.

Tâhir Nasrâbâdî states that Qudsi left two sons, and that his remains were transferred to Mashhad.

The author of the Khulâsat-ul-Afkân, however, gives the date of the poet's death in A H 1055 = A D 1645, but the first date is confirmed by the following chronogram composed by a contemporary poet of Qudsi —

دور از آن نخل مدنی هم رندان شد

Dr Ethé, in his India Office Lib Cat, No 1552, under a serious misconception, accuses the author of the Mi'ât-ul-Khayâl of having given the date of Qudsi's death after A H 1069 = A D 1658. The learned doctor has failed to see that the date A H 1069 is meant for the death of Shâh Jahân and not for that of Qudsi, which is said in a few lines to have taken place in A H 1055 = A D 1645 —

... و نه ، ملک الشعرائی که مهس نایه صا ، مسکن  
است سر امراری یاف و در مد ، سرای سرآمد مسکوران عهد  
گشته فی شهر مه ال ، و مهس و مهس نهر اصلی مساس  
گردید الح

As regards the date of Shâh Jahân's death the author refers thus —

اکثری از بقاء ، براند که در تهوریه ه ح نادماهی جامع ایر  
هده صفا ، مستحسن تهور نامده می و یکسال و صد ماه بدی

کامرانی گذرانده فی شهر صد الف و سح و مس در ملع  
اکر آباد حائمه مشهور است مژوی گردید و نس از حد مال  
ندار الصل انشال فرمود الح

For notices on Qudsī's life and works see Tahī Nasrabadī fol 129  
Majma un Nafais vol II fol 387 Nataij ul Afkar p 345 Mir at i  
Âftab Numa Khulasat ul Afkar fol 147 Riyad ush Shu'ara fol 334<sup>b</sup>  
Makhzan ul Garaib fol 678 Âtash Kadah p 131 Yad i Bayda  
fol 186 Khazanah i Âmirah fol 285<sup>b</sup> Mir at ul Khayal p 135  
Nishtar i Ishq fol 120 etc

See also Pieu II p 684 and III p 1001 W Pertsch Berlin Cat  
pp 917 and 918 Sprenger Oude Cat pp 90 128 151 and 536 Ethe  
Bodl Lib Cat Nos 1102-1111 Ethe India Office Lib Cat Nos 1502-  
1557 etc etc

### Contents —

The prose preface by Jalal ud Dīn Muhammad Tabatabaī of Isfahan  
(who came to India in A.H. 1044 = A.D. 1634 and became a court  
chronicler of Shah Jahan) finished in Âgrah the 11th of Rabī I  
A.H. 1048 = July 23 A.D. 1638 and noticed in Ethe India Office Lib  
Cat No 1502 is not found in any copy of Qudsī's works in this  
library

### I

fol 1<sup>b</sup> Zafar Namah i Shah Jahan طغر نامه شاهجہانی also  
called Zafar Namah i Shah Jahan Padishah طغر نامه شاهجہان پادشاہ  
a Masnawī relating to the exploits of Shah Jahan

Beginning —

بصد حدائی ربالم کسود  
کہ سد محصر در وجود و جود

According to the authors of the Riyad ush Shu'ara, Makhzan ul  
Garaib Khulasat ul Afkar and others Qudsī left this Masnawī  
incomplete and it was subsequently finished by Talīb i Kalīm but see  
Rieu II p 686 It is divided under the following headings —

fol 6

تولد شاهجہان

fol. 7

حلہ شاهجہان

fol 9<sup>b</sup>

نس ، نامه شاهجهان ،

fol 23<sup>a</sup>

مکتب ، دستن شاهجهان

fol 24<sup>b</sup>

مشرکین شاهجهان

fol 27<sup>b</sup>

مرحس شدن شاهجهان بکوه رانا

fol 33<sup>a</sup>

تولد بگم صا ، ؛ تولد دارا شکوه

fol 33<sup>b</sup>

تولد شاه شجاع ، فرمانان جهانگیر شاهجهانرا ده دکن

fol 38<sup>a</sup>

رئیس شاهجهان بر سر گجرات ،

fol 40<sup>a</sup>

حاکم کانکره

fol 42<sup>a</sup>

تولد اورنگه ، رید ،

fol 42<sup>b</sup>

توبه کردن شاهجهان از شراب ،

fol 44<sup>a</sup>

منوبه شدن شاهجهان بکاز ، دکن

fol 46<sup>a</sup>

کوه دارا ، نا یافوه ، خان دکن

fol 47<sup>a</sup>

فتح حاندیس و برار

fol 54<sup>b</sup>

تولد مراد بخش

fol 55<sup>a</sup>

وفات ، جهانگیر

- fol 58<sup>b</sup>      •      ۱۰ مبدن ساهراد ها
- fol 59      حلوس ساهصهان بر نصیب ۱۱
- fol 63<sup>b</sup>      آمدن نادمه توران بر سر کابل
- fol 72      •      ایلچی فرمادین بحانب ایران
- fol 75<sup>b</sup>      فتح قلعه قندهارک
- fol 77      مردن مستار محل
- fol 78<sup>b</sup>      تعرف مقبره مستار محل
- fol 79      فرمادین آصفخانرا ۱ - ردکی
- fol 80      فتح سدر هوگلی
- fol 82<sup>b</sup>      دامادی دارا سکوه و سلطان مجاع
- fol 85<sup>b</sup>      ۲۰ - صفدر خان بایران و ثقل نامه که ساه  
صفي لوسه
- fol 88      حکمت اورنگ ریب با قبل
- fol 95      گرفتن قلعه دولت آباد
- fol 104      فرمادین سلطان مجاع را ردکی

fol 104<sup>b</sup>

آچار داستان سال یاردهم

(Beginning as in Rieu, II, p 685, Art VIII, Ethé,  
Bodl Lib Cat, No 1106, and Ethé, India Office  
Lib. Cat, No. 1553, Art 2)

fol 105<sup>b</sup>.

نوح آسام سرداري اسلام خان

fol 110<sup>a</sup>.

تعريف ، ناع مرشد

fol 111<sup>a</sup>.

روشن نادر شاه سردار کبیر

fol 113<sup>a</sup>

ناغي مدن چهار سنگه سديله

fol. 117<sup>b</sup>

نمده رنگه ، چهار سنگه سديله

fol 120<sup>a</sup>

توجه رايه ، امر ، آياه ، نجاد ، دکن و بسکس  
مرشدان عادل شاه و نادر شاه

fol 122<sup>b</sup>

مراجعت نادر شاه اردکن سوي اکبر آباد

fol 125<sup>b</sup>

نامه نادر شاه بعليردگان

This section ends on fol 127<sup>a</sup> with the following line —

کياي که نامد حسن جلد آن  
بود در حور ذکر شاه جهان

fol 127<sup>b</sup>–128<sup>a</sup> blank

## II

Another Masnawî in a different metre This section contains poems in praise of Shâh Jahân, gardens of Kashmîr and some edifices of Shâh Jahân's time

fol 128<sup>b</sup> Beginning of the first poem as in the Bodl Lib Cat No 1104 and Ethic India Office Lib Cat No 15<sup>a</sup> Art 4 —

بم نام نادمه نادمه  
 سر اترای ده صا - کدخان  
 مداولدی که زیب کن فکان داد  
 حیان را زیب از ماه حیان داد

This poem without any title here is evidently in praise of Shāh Jahan and not in praise of Kashmir (ر دلدنر) as wrongly designated in the aforesaid two catalogues by Dr Ethé. The second on fol 129 is مناجات and the third fol 130 is in praise of Kashmir and begins thus —

موسا<sup>ک</sup> در رماک ناک<sup>ک</sup> بر  
 که سر بر زد<sup>ک</sup> از رماک<sup>ک</sup> بر

The subsequent poems are in praise of —

fol 133<sup>b</sup>

باغ فرتح بخش

fol 134<sup>b</sup>

باغ فطس بخش

fol 135

باغ نشاط

fol 135<sup>b</sup>

باغ حیان آرا

fol 136

باغ صادق آباد باغ نسیم , باغ الهی نور باغ

etc etc تالاب صفانور باغ نصرآرا

The poem in praise of the throne of Shāh Jahan begins thus on fol 142<sup>b</sup> —

زهی فرخنده ته , بادماهی  
 که سد سامان بنامد الهی

Dr Ethé, in his India Office Lib. Cat, No. 1552, Art 4, wrongly asserts that the chronogram

### سریر نادمه برم آرای

with which this poem ends, expresses the date (A H 1044 = A D. 1634) of completion of the Masnawî entitled سر تعزیه ، کریم .

The opening line of this poem, quoted above, as well as the following concluding lines, which include the said chronogram besides one more, will at once suggest that it exclusively refers to the throne of Shâh Jahân and not to the completion of any Masnawî

سعادت ، در سر این تخت ، ار آنست  
که حای ثانی صاهمهراست  
شهباز صفتی و مجاری  
شها ، الدین محمد شاه عاری  
نرتبیس ملک را کرد الهام  
ملک در دج سالس داد اتمام  
حو تار یخس ریان بر سبد ار دل  
نگد ، اورنگه ، شاهساز عادل  
بود تاریخ این تخت ، ملک مای  
سریر نادمه برم آرای

Both the chronograms, viz, اورنگه ، شاهساز - عادل and سریر نادمه برم آرای, express the date A H. 1044 of the completion of Shâh Jahân's throne, which the poet says was completed in course of five years This is followed by a poem in praise of حوانگاه, or the sleeping chamber of Shâh Jahân The last poem under this section on fol 143<sup>b</sup> is on human frailty, and begins thus

مسلمانان معان دین نانوائی  
که دارد در کمانم رندگانی

Compare from Ethé, Bodl Lib Cat, No. 1107, where it appears as a separate poem

See also *Ethe India Office Lib Cat* No 155<sup>o</sup>, Art  
fol 146 Blank

## III

fol 146<sup>b</sup> Another *Masnawī*

Beginning as in *Lthé Bodl Lib Cat* Nos 1102 Art. 3 and 1107  
Art 3 *Etbé India Office Lib Cat* No 1552 Art 6 —

رنده دلی بهر نامای هد  
رفت ر که ر نامای هد

fol 151 Blank

## IV

fol 151<sup>b</sup> Another *Masnawī*

Beginning as in *Ethe India Office Lib Cat* No 1552 Art 3 —

نام حدایی که دور نه  
نه ساه ام کرد ساه دروست

This section consists of nearly sixty poems on various subjects each  
of which is indicated by a heading

fol 191<sup>b</sup>-192 Blank

## V

fol 192<sup>b</sup> *Qasidahs* arranged in alphabetical order

Beginning as in *Ethe India Office Lib Cat* No 1552 —

من آن نم که کم مر کسی ر مع حفا  
حوسع رنده مر حوس دنده ام در نا

The *Qasidahs* are in praise of *Shah Jahan Shah Abbas* the Imams  
and others

fol 258 *Tarkib bands*

Beginning as in *Ethe India Office Lib Cat* (*ibid*) —

ای دل که سوی ساد که انام بهار است

fol 275<sup>b</sup> *Tarjū bands*

The first is on the death of the poet's son and begins thus —

در غرنی دل و جان دور و مسم نوحه سراس  
مولس خان و دلم نا نوطن در که ناس



The burden runs thus —

بهر فرزند من آنکس که دمی بوده  
داع فرزند نه بد ده دعا بهتر آری

fol 282<sup>a</sup>. Qit'ahs, relating to several contemporary events each of which is dated by a chronogram

Beginning of the first Qit'ah —

تمام کرد سازی بهس ، آبادی  
وضا نامر خداوند اله ، نار خدا

fol 286<sup>b</sup>-287<sup>a</sup> Blank

## VI

fol 287<sup>b</sup> Gazals in alphabetical order

Beginning as in Ethé, India Office Lib Cat, No. 1555 —

رود نه کردم من ابصر داع حویس را  
اول من ، مسکند مجلس حراع حویس را

fol 323<sup>b</sup>. Rubâ'is

Beginning —

تو بها نه دلم ندیده تر نارد  
هر صوم من بو و دیگر نارد  
دل روی ندیده دارد و دیده نامک  
دو یا رسد ، صد ، نگوهر نارد

There are altogether one hundred and fifty Rubâ'is in this copy  
Written in a clear Nasta'liq, within coloured borders.  
Not dated, apparently 18th century

## No. 309

fol 296, lines 15, size  $9\frac{1}{2} \times 5\frac{1}{2}$ ,  $6 \times 3\frac{1}{4}$

The same

Another copy of Qudsi's Kulhyât

Contents —

fol 1<sup>b</sup> Qasidahs  
Beginning as above —

من آن سم که کم مرکبی ر بع حقا الح

fol 101<sup>b</sup> Tarkib bands  
Beginning as above —

ای دل چه موی مباد که انا بهار است الح

fol 10<sup>b</sup> Tarji bands  
Beginning —

ای کرده کرمه را کنیدی  
بر هر نکهت ر نار کنیدی

The burden runs thus —

م و مر کسم موی ~  
نا صردی کساند ار ~

The above Tarji band is found on fol 279<sup>b</sup> in the preceding copy  
fol 112<sup>b</sup> Another series of Tarkib bands  
Beginning —

مسک زمر مر و مر گردانم مسک آمساب  
کس نمیداند که دوری من کجا دوری کامب

fol 142<sup>b</sup> Gazals in alphabetical order  
Beginning as in Etthe India Office Lib Cat No 1552 —

داده ~ تم ناده نایی که مسورد مرا  
خورده ام ار حام حصر آبی که مسورد مرا

fol 181<sup>b</sup> Rubais  
Beginning —

مردان همه ترک ترک عالم مارند  
کی نصت مباد و ~ حم مارند  
بر حرج مساره گر ندارند چه ناک  
آینه رنان نگس حاتم مارند

fol 196<sup>b</sup> Masnawî This section contains some confused series of detached Masnawîs relating to some events of Shâh Jahân's reign. These Masnawîs form a portion of the *نامہ ماحول* already noticed under the preceding No., where the subjects are arranged in a more systematic order.

The first Masnawî begins thus

در ایامی هر چند از روزگار  
کدامینما لاه ، بروردگار

This Masnawî is found on fol 59<sup>a</sup> of the preceding copy under the heading ، *حلووس ماحول بر تحت مله*.

fol 164<sup>b</sup> Another Masnawî identical with the one on fol 143<sup>a</sup> of the preceding copy.

Beginning —

مسلمانان معان رین ناتوانی الح

fol 268<sup>a</sup> Another Masnawî.

Beginning —

ای رهوس گسه ~ ن تیره روز  
آتشی از دهن ز دل بر مرور

This poem belongs to Section III in the preceding copy.

fol 275<sup>a</sup> Another Masnawî

Beginning

سام نادمه نادمه الح

These poems belong to Section II in the preceding copy, most of which are in praise of the gardens of Kashmîr.

Written in ordinary Nasta'liq

Not dated, apparently 19th century

No 310

fol 155 lines 20 size  $11\frac{1}{2} \times 6 \frac{1}{4} \times 4$

دیوان قدسی

DÎWÂN-I-QUDSÎ

The lyrical poems of Qudsî containing -

fol 1<sup>b</sup> Qasîdahs

Beginning -

ای غار مقدم رب لوی حریبل  
ور صرف لعل تراست فرو مای حریبل

The Qasîdahs are arranged in alphabetical order except the first one

fol 63 Tarhîb bands

Beginning -

ای بونم ر خط نومه محل الح

fol 66 Tarjî bands

Beginning -

ای کرده کرمه را کسیدی الح

fol 71<sup>b</sup> Another series of Tarhîb-bands

Beginning -

سک زمر زمر گردانم سک آسماست الح

fol 91<sup>b</sup> Gâzals partially in alphabetical order

Beginning -

رود نه کردم من و داغ حوس را الح

fol 129<sup>b</sup> Ruba'is

Beginning -

دنا مطلوب طالب دین نسود  
سندای آن هه این نسود  
نار دل عارف نسود حلوه دهر  
آینه ر عکس کوه مسکین نسود

This copy contains about three hundred and eighty Rubā'is in all  
Written in a good Nasta'liq, within coloured borders, with a  
frontispiece

Not dated, apparently 18th century.

No. 311.

fol 293, lines 17, size 10 × 6, 7½ × 3½

دیوان سلم

## DÎWÂN-I-SALÎM.

Muhammad Qulî, with the poetical title Salim, محمد قلی سلم, was a native of Tihân. The author of the *Yad-i-Baydâ* calls the poet a *Turushî* of the Turkish tribe. Like Mullâ Subhî, Salim was for some time attached to Mirzâ 'Abd Ullah, governor of Lâhijân, and subsequently came to India during the reign of Shâh Jahân. Here he found a good patron in Islâm Khân, a distinguished noble of the emperor's court. Salim's biographers relate that when the poet tried to get access to the imperial court with a *Masnawî* in praise of Kashmîr, his contemporary Kalim, who was then a favourite poet of the imperial throne, maliciously brought to the notice of the emperor that the *Masnawî* brought by Salim for the perusal of the emperor was originally composed by him in praise of Lâhijân, and that subsequently he changed the heading of the *Masnawî* into در تعریف کسمر "in praise of Kashmîr." This made a very bad impression on the mind of the emperor, and the poet could not succeed in securing the royal favour.

According to overwhelming authorities, *e.g.*, *Mu'ât-i-Âftâb Numâ*, *Khulâsat-ul-Afkâr*, fol 86<sup>b</sup>, *Hamîshah Bahâr* (Spengeler, *Oude Cat.*, p 123), *Natâ'ij-ul-Afkâr*, p 212, and several others, Salim died in Kashmîr in A H 1057 = A D 1647, a date expressed by the chronogram

ر ص و ا quoted in the *Hamîshah Bahâr*, *loc cit.*, and *Suhuf-i-Ibrâhîm*. The author of the *Riyâd-ush-Shu'arâ*, however, tells us that Salim was buried in Buhânpur.

For notices on the poet's life see *Mu'ât-i-Âftâb Numâ*, *Tâhî Nasîbâdî*, fol 130<sup>b</sup>, *Majma'-un-Nafâ'is*, vol 11, fol 220<sup>a</sup>, *Suhuf-i-Ibrâhîm*, fol 39<sup>b</sup>, *Nishtai-i-'Ishq*, fol 830, *Riyâd-ush-Shu'arâ*.

fol 186<sup>b</sup> Yad i Baydi fol 99<sup>b</sup> Khulasat ul Afkar fol 86<sup>b</sup> Nata'ij  
ul Afkar p 212 etc

Contents of the diwan —

I

fol 1<sup>b</sup> قصا و قدره Fate and Destiny

Beginning —

مسدم زوري از حواله نومي  
حوكل از تاره بن حرمه نومي  
نه فكر رنديكي او را نه مركي  
حو سرو آرا ده تا ساح و تركي  
در معني نگونس خود ۵۱  
سده همچون حصاي خود خرده

See Rieu ii p 196<sup>b</sup> Ethe Bodl Lib Cat Nos 1113 1114 and  
1241 47 Ethe India Office Lib Cat No 1558 Sprenger Oude Cat  
p 556 W Pertsch Berlin Cat pp 31 67 68 668 and 697 J Aumer  
p 4

The headings of all the Masnawis are omitted in this copy

On fol 10 begins another Masnawi in praise of Kashmir and its  
mountain —

سمن هر جا ر صع کردگار است  
گواه ناي برجا کوهسار است  
خصوصا کوه کردون قدر ۵۰ ر  
که نفس مرند بر اثر ۱ ر

Cf Ethe India Office Lib Cat No 1558 where the heading of the  
Masnawi is wrongly styled as در تعريف بهار See Ethe Bodl Lib  
Cat col 767

On fol 21<sup>b</sup> A Masnawi in praise of Spring

Beginning —

با بلبل که انام بهار است  
کلسان حوسر از آغوش بهار است  
صب آرا صد حسن از بلبل و  
خليلدار مساهس سرور آراد

See Ethé, India Office Lib. Cat (*loc cit*), where the two headings کسیر در تعریف ، بهار and کسیر در تعریف ، کسیر are confounded with each other

fol 32<sup>b</sup> Another Masnawî

Beginning —

بسم حوس رمس و آسمان را

پسر آرد خدا کار بهمان را

The line—

بسم - دم - له برداری را حسام

quoted by Ethé, India Office Lib. Cat (*loc cit*), as the opening line of a *ḥakāyat*, is here the twenty-sixth line of this Masnawî

fol 34<sup>b</sup> Another Masnawî

Beginning as in Ethé, India Office Lib. Cat —

ر س مند فعل بد شمار خون مسک

The heading of this Masnawî, given by Dr Ethé, India Office Lib. Cat, is “در محیط سال,” but I think it is a mistake for “در قحط سال”

fol 39<sup>a</sup> Another Masnawî, with the same beginning as in Ethé, India Office Lib. Cat —

بود در زیر ریم ناد نائی

نه انسی بلکه موح دلربائی

The Masnawî seems to be in praise of some horse See Ethé, India Office (*loc cit*), where the heading given is (توصیه ، ورم و تن), probably a mistake for (توصیه ، توس)

fol 41<sup>a</sup> Another Masnawî agreeing with Ethé, Bodl Lib. Cat, No 1112, and styled as *ḥar dālāl*, or the “Ass of Coquetry” or, according to W. Pertsch, Berlin Cat, p 668, *ḥar dālāl*, “The Broker’s Ass”

Beginning —

ساده دلی را بی سامان دور

گست حری بهر موارى ضرور

Ethé, Bodl (*loc cit*) reads بهر مسمحا instead of بهر موارى.

fol 43<sup>b</sup> Another Maṣnawī agreeing with Ethé India Office Lib Cat (*loc cit*) where it is styled **في الهجر** or the Satire  
Beginning —

حامه ام بر خلاف عادت خویش  
مشله را که است به نیش

fol 52<sup>b</sup> Qasīdahs

Beginning as in Ethé India Office Lib Cat (*loc cit*) —

اگر نرم سوي جسم اسکارانگ  
خو ماه نو سود آلوده خارانگ

The Qasīdahs are in praise of the Imams Shah Abbas and mostly in praise of Islam Khan

fol 92<sup>b</sup> Muqattaat

Beginning as in Ethé India Office Lib Cat (*loc cit*) —

ای سواد همد ار کلک نگارسان حسن  
کار و نار ملک هرگز این سر و سامان ندا

On fol 96<sup>b</sup> are two Qit'ahs giving chronograms for the years 1046 and 1052

fol 94<sup>b</sup> Gazals in alphabetical order

Beginning —

دلا تویی که نثار خودت گریده خدا  
برای حسی بهالت نثاریده خدا

fol 288<sup>b</sup> Ruba'is ninety three in number

Beginning —

در بحر نماد اگر از فص تو خوب  
اورنگ صدف سود گهر را نابوب  
گر آنکه ز امانه تو بر آب رند  
در آس رنگ خود بسود یا خوب

Some poems and detached verses are also written on the margins  
Written in ordinary Nasta'liq within coloured ruled borders  
Not dated apparently 18th century



## No. 312.

foll 141, lines 11 (in 3 columns), size  $10 \times 7$ ,  $7\frac{1}{2} \times 5\frac{1}{2}$ 

مسنوی لها ده

## MASNAWÎ-I-LATÎFAH.

A Sûfic poem in imitation of Jalâl-ud-Dîn Rûmî's Masnawî. The verses of the Qur'ân and the sayings of the prophet and other holy personages are illustrated in the form of anecdotes.

No satisfactory account of the author and his present work is available, but a careful examination of the work furnishes us with the following data.

Two verses on foll 139<sup>b</sup> and 140<sup>a</sup> respectively reveal the author's name as محمد ولي, Wali Muhammad—

بر ولي محمد کرم کن اي کریم  
رو مگرد انس را ده مستفهم  
اي ولي محمد دلب درنا شده  
گوهر ناسعنه زو بیدا شده

while the title of the poem occurs thus in the following concluding lines —

مد سوه بن خدا انعام او  
ار لطاف ، مد لها ده نام او  
جمع کردم بست مد اندر کما ،  
هم مد والله اعلم نا السواء ،

The date of composition of the poem is given thus in the following lines of the epilogue on foll 140<sup>b</sup>-141<sup>a</sup>—

ماه دي الحقه بود و هدم ز ماه  
کاي شده اين نسخه من رو براه  
در بنا گوئی ز ، حاص و عام  
رور همه گشت ، اين نسخه تمام

نکجهار و می (۱) بود است سال  
از زمان شهر حضرت تا حال

that is to say Friday the 7th of Dhu'l-hijjah a. h. 107(?) The word after می which may be مے, مد, دو, یا, or له is omitted and it is difficult to make out the year whether it is 1071, 1072 1073 1074 or 1075

This author is probably identical with شیخ ولی محمد نازولی Shāykh Walī Muhammad of Nāzūl. The author of the *Mukhlis ul Walāh* (a copy of which exists in the Asiatic Society Bengal) who designates himself in the preface as *مخدّد فاضل ابن مسدّ* Alā' Abī al-Ḥasan al-Akbarābādī al-Bidhūrī al-Ḥafīf al-Ḥalī Muhammad Faḥl bin Ḥasan al-Akbarābādī tells us that Shāykh Walī Muhammad of Nāzūl a saint of the Chishtī order died on Friday the 7th of Shawwāl a. h. 1075 = a. d. 1667 and lies buried in Akbarābād. The said author expresses the above date in two chronograms, namely *ولی اعظم* and *فراج*. Now as the author of the *Muḥṣin al-Muḥṣin* flourished during the reign of the emperor Shāh Jahān (a. h. 1074-1092 = a. d. 1652-1667) and commenced the work in a. h. 1060 = a. d. 1650 for which the title is the chronogram it is evident that the said author was a contemporary of Walī Muhammad and the above date of the author's death seems to be correct.

The *Masnawī* begins thus on f. 11<sup>v</sup> —

محمد بعد کردگار نال را  
گافرد او ارض و هم آلال را

Written in a clear bold Nasta'liq within gold and coloured borders with a beautiful frontispiece.

From the colophon dated a. h. 1077 it would appear that this copy was written during the lifetime of the author.

سید محمد نازولی

## No 313

fol 298, lines 17, size  $8\frac{1}{4} \times 3\frac{1}{2}$ ,  $6\frac{3}{4} \times 3$

دیوان فیاض

## DÎWÂN-I-FAYYAD.

Maulânâ 'Abd-ul-Razzâq bin 'Alî bin Husayn, poetically called Fayyâd, مولانا عبد الرزاق بن علي بن حسن اللهجي منخلص، was born in Lâhiân, but as he lived for a long time in Qum, under Shâh Abbâs II (A H 1052-1077 = A D 1642-1666), he is also known as Qummî. He was the favourite pupil of the celebrated Mullâ Sadî-ud-Dîn Muhammad bin Ibiâhîm Shîrâzî, ملا صدر الدين محمد بن ابراهيم شيرازي معروف، better known as Mullâ Sadrâ (d A H 1050 = A D 1640) and a friend of Maulânâ Muhsin Kâshî.

Fayyâd is the author of the well-known work *Gauhar-i-Murâd*, گوهر مراد, on metaphysics and Shî'ah theology see Rieu, I, p 32, Rieu Suppl, No 9, Stewart's Cat, p 40, etc. His commentary on the *Tahzîb al-kalâm*, تحزيب الكلام, has been printed in Tihân, A H 1280.

The authors of the *Riyâd-ush-Shu'arâ* and the *Majma'-ul-Fusahâ* say that Fayyâd also wrote a Persian commentary on the well-known work *Muṣṣavṣ al-hakm* of the celebrated saint Muhyî-ud-Dîn Ibn-ul-'Arâbî (d A H 656 = A D 1258). Besides being a good scholar and philosopher he was a poet of no mean order and has left about twelve thousand verses under the takhallus Fayyâd منخلص. According to Rieu Suppl, No 324, Fayyâd died about A H 1060 = A D 1650.

A copy of his diwân is noticed in Rieu Suppl, *loc cit*.

For notices on his life and works see *Tadkîrah-i-Tâhî Nasîbâdî*, fol 89<sup>b</sup>, *Riyâd-ush-Shu'arâ*, fol 310<sup>a</sup>, *Majma'-ul-Fusahâ*, vol 11, fol 27<sup>a</sup>, *Makhzan-ul-Gai'âib*, fol 648, *Âtash Kadah*, p 221, *Yad-i-Baydâ*, fol 180<sup>a</sup>, *Majma'-un-Nafâis*, vol 11, fol 364, *Nishtar-i-'Ishq*, fol 1356.

## Contents of the diwân

fol 1<sup>b</sup> A prose preface, preceded by the following Rubâ'î of the poet —

مناص اول که برم هسبي آراب ،

حام سخن از مبي معاني سراپ ،

Beginning of the preface —

طراوت حسن حیرانی واقف الدلیله ساس ششام فاض حلی  
الاطلاق امس الح

The preface deals with a few commendable remarks on poetry  
fol 4<sup>b</sup> Qasidas without any alphabetical order

Beginning —

ای بر فراز ۱ الا گرفته جا  
یل لفته کرده هر در حیائرا بکام لا

It is remarkable that the line—

روزهر وقت صبح از افق بسازد ۲  
زمانه بر کند ناله مرا آهنگ

quoted in Rieu Suppl as the beginning of Layy its diwan is identical  
with the opening line of /ahir Farzabi's diwan (see Vol I No 36) and  
is not found anywhere in this copy

The Qasidas are in praise of the prophet the Imams the poets  
master Mullā Sadra Mir B qar Dāmad Shāh Abū s and some nobles  
of his court

fol 102 Muqatta'at مقامات\*

Beginning as in Rieu Suppl —

صدر حیان و عالم خان و ۳ هر فصل  
ای آنکه آسالت بجان چاکری کند

The above Qit'ah is in praise of Mulla Sadra

fol 110<sup>b</sup> Farzib bands in imitation of the Haft band of kushf

Beginning as in Rieu Suppl —

السلام ای گوهرت دریای عدل و داد و دین  
دات ناکب ۴ چه اوصاف رب العالمین

fol 122 Larz bands

Beginning —

بازم سر زلف خون کیندی  
از هر طرفی نهاده بندی

The burden runs thus —

بسم و ترك كام گرم  
مناد كه تكام دل بمرم

fol 127<sup>a</sup> Elegies in the form of Taikib-bands on the death of the Imâms Hasan and Husayn, and a painful description of the scene of the Battle of Karbalâ

Beginning

حالم تمام نوحه گمان ار براي كسب  
دوران مساه بوش حسن در عراي كسب

fol 132<sup>a</sup> Another series of elegies on the death of the poet's pupil Muhammad 'Alî in the form of Taikib-bands.

Beginning —

تا كي درون مسه نگهدارم آه را  
رغم (sic) مسه كم رح جورشد و ماه را

fol 133<sup>b</sup>–134<sup>a</sup> Blank

fol 134<sup>b</sup> Gazals in alphabetical order

Beginning as in Rieu Suppl

الهي حسن مسرور ، ده كه دلگرم ر مدها  
بمدانم چه ميتواند اين طالعان بكنه ها

fol 277<sup>a</sup>–278<sup>a</sup> Blank

fol 278<sup>b</sup> Rubâ'is without any order

Beginning as in Rieu Suppl —

مناص ارل كه نرم هستي آرام ،  
حام من ار مي معاني سرام ،

There are altogether one hundred and twenty-seven Rubâ'is in this copy

fol 289<sup>a</sup> Sâqî Nâmah, ساقی نامه.

Beginning as in Rieu Suppl —

با ساقی امسا ، مي سار كن  
سر هم نام خدا نار كن

fol 294<sup>b</sup>-298 Three M<sup>u</sup>nawis

Beginning of the first —

بسم الله الرحمن الرحيم  
 ناره نها ر ناع حکم  
 نعل سر امراز ان مدس  
 مصرعه اور ان دنوان قاس

Written in a beautiful Nasta'liq within gold and coloured ruled borders with illuminated frontispieces and unwans on foll 1<sup>b</sup> 4<sup>b</sup> 13<sup>b</sup> and 294<sup>b</sup>

Not dated apparently 18th century

The subscription at the end has been effaced by some mischievous hands

No 314

fol 300 lines 15 size 9 × 3½ (½ × 3½)

دردان کلم

## DÎWÂN-I-KALIM

Mirza Abu Talib adopted the poetical title of Kalim. There are some controversies regarding the birthplace of the poet. The fact however seems to be that he was born in Hamadan but as he lived for some time in Kāshān he is sometimes called Kashī. After pursuing a course of studies in Shirāz Abu Talib in his youth came to India during the reign of Jalangir and attached himself to Shāh Nawaz Khān son of Mirza Rustam Safawī. Kalim returned to his native land in A.H. 1028 = A.D. 1618 which he commemorates by the chronogram **لونی رمی طالب** found on fol 100 of this divān and after staying there for two years came again to India and stayed for some time with Mir Jumlaḥ poetically called Ruh ul Amin to whom Kalim addressed several poems. Shortly after Shāh Jahan's accession Kalim attached himself to the imperial court and soon became a favourite poet of the emperor. Kalim received the title of **Malik ush Shihri** from the emperor and like Qudsī obtained ample rewards for composing poems on occasional events. It is related in several taḍkīms

that the governor of Rûm once critically asked the Mughal emperor the reason of his adopting the title of Shâh Jahân, which means the king of the *world*, while he was only the king of *India*. Kalim replied to the aforesaid governor in a poem in which he said, in the following verse, that as the (numerical) value of هند (India) and جهان (world) was the same, there could be no argument against the king's adopting the title of Shâh Jahân

هند و جهان روی عدد حوں بود یکی  
بر سه جهان ، شاه جهان راں مقرر است

Muhammad Amîn bin Abul Husayn al-Qazwinî, in his Padîshâh Nâmah, tells us that at the time of his composing the said work, i.e. in A H 1047 = A D 1637, Kalim and Qudsî were simultaneously engaged in composing two poetical accounts of Shâh Jahân's reign, both of which he calls Padîshâh Nâmâh. Kalim was sent to Kashmîr, where he devoted himself to the composition of the above work, and died there according to Wâris on the 15th Duhayyah, in the 26th year of Shâh Jahân's reign, A H 1062 = A D 1651. This date is also given in the Mir'ât-ul-Khayâl. But the later biographers fix the poet's death in A H 1061 = A D 1650, and quote in support the following chronogram composed by Mullâ Tâhir Gani —

کر دیوار این گلشن برید  
طالبان بلبل ناع بعدم  
و آخر حامه را اردم ، داد  
بی ساطی کرد این ره را کدم  
تاریخ و ما ، او بی  
طور معنی بود روس ار کدم

According to overwhelming authorities Kalim died in Kashmîr and was buried there, but the author of the Mir'ât-ul-Khayâl tells us that Kalim was buried in Lahore

Tâhir gives the title of "the second Khallâq-ul-Ma'ânî," *حلق* *المعاني*, to Kalim, the first being Kamâl-i-Isfahânî, who died in A H 635 = A D 1237 (see Vol I, No 54). According to the same Tâhir, Kalim left twenty-four thousand verses in all

For notices on Kalim's life and his works see 'Amal-i-Sâlih, vol II, fol 738<sup>a</sup>, 'Abdul Hamîd's Padîshâh Nâmah, vol II, p 757, Tadkîmah-i-Tâhir Nasîabadî, fol 126<sup>a</sup>, Riyâd-ush-Shu'arâ, fol 351, Majma'-un-

Nafais vol 11 fol 396 Khazinah i Âmirah fol 297<sup>b</sup> Miftah ut Tawarikh p 384 Mu at ul Khayal p 144 Mir at ul Âlam fol 405<sup>b</sup> Nishtar i Ishq fol 1517 Majma ul Fusaha vol 11 p 28 Yad i Bayd i fol 193<sup>b</sup> Makhzan ul Garah fol 732 Nata ij ul Afkar p 367 Khulasat ul Afkar etc

See also Sprenger Oude Cat p 453 Rien 11 p 686 Etke Bodl Lib Cat Nov 1116-1121 W Pertsch Berlin Cat pp 920 and 921 Etke Ind Office Lib Cat Nos 1563-1571 H Khul 11 p 334 Kalim s diwan has been lithographed in Lucknow 1878

### Contents of the diwan —

fol 1<sup>b</sup> Qat'ids in praise of Shah Jahan Shah Nawaz Khan Mir Jumla and mostly on Nauruz festivals and other contemporary events descriptions of buildings gardens and other edifices of Shah Jahan s reign with Tarikh s

Beginning —

سوی هر کس را که در راه طلب سر میدهد  
گر در آرد ازل ار پا آحرص بر میدهد

fol 68<sup>b</sup> Tarkib bands addressed on Nauruz festivals and other occasions

Beginning —

ناد نوروزی به نسان مردها آورده است  
بلبلانرا ماه ترک و نوا آورده است

fol 75 Saqi Numah in the form of Tarji band

Beginning —

ساقی حریف نسبت که ایام بهار است  
این نصیری مرده صد نوس و کنار است

The burden runs thus —

دا ه ساریم و اسرمی ناسم  
که موج سراسیم و گهی نارسیم

fol 79 Qat'ids relating to several contemporary events the dates of which are expressed by the following chronograms —

fol 79

(تاریخ آمدن اعلیحضرت بلاهور)  
بجانب را سعادت خاوند روی داد



fol. 82<sup>b</sup>

(تاریخ کسند پیدن صلاتنگان)  
کنا ، از ماتم او سد جگرها

fol 82<sup>b</sup>

(تاریخ مو ، صادقان)  
مبال تاریخ این هنر ماتم  
هنر ، راز هنر حاسور

fol. 89<sup>b</sup>–90<sup>a</sup> Chronograms on the births of Dârâ Shikûh, Shâh Shujâ', Aurangzîb, and Murâd Bakhsh

fol 91<sup>b</sup>

(تاریخ بر گیس از کابل)  
دیوار ملک سلمان نار گیس

fol 92<sup>b</sup>

(تاریخ . ح . بلخ)  
بلخ مبارک بود سانه یردان

fol. 94<sup>a</sup>–95<sup>b</sup> On the marriages of Aurangzîb, Dârâ Shikûh, and Shâh Shujâ'

fol 96<sup>a</sup>

(مو ، روانه ابو الحسن)  
نا امیر المومنین محسور ناد

fol 96<sup>a</sup>

(مو ، مبار محل)  
صاحدم رب الم نبی مدد

fol 98<sup>a</sup>

(مو ، ملک مہی)  
بصدم مبال نار بکس رایام  
نگهنا او سر اهل سخن بود

fol 100<sup>a</sup> A Masnawî under the heading کناه دوله شاه ساهی  
Beginning —

رہی دلشن و بر آرامه  
بناح بهان سرور بو حامه

fol 101<sup>b</sup> Another Masnawī under the heading مسوي كانه  
 عمارت ماهوار خان .

Beginning —

رهي قصري كه گردون دهد تاج  
 سخن را برده تعريف شعراج

fol 103-146<sup>b</sup> Several Masnawīs of different metres relating to the descriptions of the gardens in Kashmīr and buildings of Shah Jahan s time

The longest Masnawī fol 147-159<sup>b</sup> is a description of the flight and pursuit of Jajhar Singh

fol 161<sup>b</sup> Gazals in alphabetical order

Beginning —

دل كردم "تي حاء" دهد رنابي را  
 رساندم تآب از بس مي بساد نقوي را

fol 353 Ruba is

Beginning —

هر چند كه مرد مول و مجلس نه است  
 برداشتن برده ر كارمن گنه است  
 رسوا شود آنكه مي درود برده كس  
 در طلب براند و محك روميه است

There are ninety nine Ruba is in this copy and the last one runs thus —

اي نا املاك حقد القب نسه  
 رفعت در ناي كر  
 طاق بر طاق كهكسان - ان سد  
 ماسد دو آنروي بهم نوسه

Written in ordinary Nasta liq within gold ruled borders with an ordinary frontispiece

Not dated, 19th century

## No. 315.

fol 266, lines 10, size  $10\frac{1}{2} \times 6\frac{3}{4}$ ,  $6\frac{1}{2} \times 4$ .

The same.

Another copy of Kalīm's dīwān, containing Ġazals in alphabetical order and Rubā'is

Beginning as in the preceding copy

بدل کردم بسنی عالم ، رهد ربائی را الح

fol 258<sup>b</sup> Rubā'is

Beginning as in the preceding copy —

هرحد که مرد مول و مجلس تنه ام ، الح

This copy contains only fifty-four Rubā'is

Written in a bold, clear Nasta'liq, within gold-ruled borders, with a fairly decorated frontispiece and 'unwān.

Not dated, apparently 17th century

## No. 316.

fol 518, lines 14, size  $7\frac{1}{4} \times 4$ ,  $6 \times 2\frac{3}{4}$

پادشاه نامه

## PÂDISHAH NÂMAH.

A poetical account of Shâh Jahân's reign

By Tâlib Kalīm

The title Pâdishâh Nâmah is given in the colophon. It is also called Shâh Nâmah, شاه نامه, or Shahinshâh Nâmah, شاهشاه نامه.

See Sprenger, *Oude Cat*, p 454, Rieu, *n*, p 687<sup>a</sup>

Compare also J Aumei, p 96

Beginning

سام حدائی که از سون حود

دو عالم را کرد و مایل بود

It contains the account of Shah Jahan's ancestors from Timûr to Humayûn his accession to the throne down to the tenth year of his reign and ends with the account of Zafar Khan's expedition to Tibet (A H 1046-7 = A D 1636-7)

The concluding verse runs thus —

حواسال این ماه گردون سرور  
لسد دگر در جهان ملعه گیر

The colophon runs thus —

کتاب الکاتب نادماه نامه من مـ اب طالب کلم رحمه الله  
روحه في التاويح ٩ شهر ربيع الاولی سنة الف و مائة و تسعه

That is the 9th of Rabi I A H 1109

For other copies of the Padiḡah Namah see Sprenger Oudo Cat p 454 Rieu ii p 387 Fthc India Office Lib Cat No 1570 Soo also J Aumer p 96

Written in a clear Nasta'liq within gold and coloured ruled borders with an ordinary frontispiece

### No 317

fol 20 lines 14 size 8 × 5 6 × 3

The same

Another copy of the same Padiḡah Namah  
Beginning as above with a slight alteration —

نام کریمی که از فرط خود  
دو عالم خطا کرد و مائل نمود

On comparing with the preceding copy it is found that this copy wants thirty six lines after the initial line while the third and the fourth verses of this copy are not found in the preceding one Again

the last three verses of the preceding copy are wanting here, and it breaks up with the following line —

طغر خان روح و طاهر ساد مان  
نکستہ سر اران ملک سد روان

fol. 1, supplied in a later hand, contains the signature of Sir Gore Onseley

Written in an ordinary Nasta'liq

Not dated, apparently 17th century

No. 318.

fol 75, lines 15, size  $8\frac{1}{4} \times 5\frac{1}{2}$ ,  $6\frac{1}{4} \times 3$ .

از بخاد، دیوان ملا نسہ نی

## A SELECTION FROM THE DÎWÂN OF NISBATÎ.

Beginning

در دلرله آورده ار نار رمی را  
یکره سر نائی برن ابی خاک نسس را

Maulânâ Nisbatî was born in Thânisai, near Lahore. He was a poet of the Sufistic tendency, and is said to have recited poems with great pathos. Ârzû, in his *Majma' un-Nafâ'is*, vol. 11, fol. 484<sup>b</sup>, says that he was on intimate terms with Nisbatî's cousin Gayiât, and that he very minutely studied the dîwân of Nisbatî, which consisted of fifteen thousand verses, out of which Ârzû made a selection of three thousand verses. Muhammad Sâlih Kanbûhî, in his *'Amal-i-Sâlih*, vol. 11, fol. 743<sup>a</sup>, says that in A H 1062 = A D 1651, on his way from Lahore he visited Nisbatî in Thânisai. Tâhir Nasrâbâbî, fol. 267<sup>a</sup>, says that Nisbatî died when Zafar Khân Ahsan (d. A H 1073 = A D 1662) was the governor of Kâbul.

The selection from Nisbatî's dîwân ends on fol. 53<sup>b</sup> with the following line —

مہب گمہم برخ برقع مگندی  
مرا از روی خود سرموده کردی

fol 13 A list of the kings from Hushir down to Akbar II with dates of their birth accession and death

fol 18 Chronograms giving the dates of birth and death of the Imams and some of the distinguished saints and poets

A very rare and unique copy Not mentioned in any other catalogue

Written in ordinary Nasta'liq

Not dated apparently 19th century

### No 319

fol 17a lines 2-10 size 8½ x 6 6 x 7½

The same

Another copy of selections from the poems of Nisabadi smaller than the preceding

Beginning —

بکوی بارها کردد اند ماه ما

بساح دلک بهادند آسائه ما

The Couzals are arranged in alphabetical order

fol 171-173 1 link

fol 172 Rul'a is in alphabetical order

Beginning —

با ما ز به رومست امضا دلیا

لاب دلیا بها گراف دلیا

این هر دو مخالفت بین آید راست

دلیا بهای ما و ما بهای دلیا

The number of Rul'a is is twenty-eight

Written in ordinary Nasta'liq

Not dated A very modern copy

No. 320.

foll. 392, lines 16, size  $12 \times 6\frac{1}{2}$ ,  $9\frac{1}{4} \times 5$ .

دیوان مسیح

## DÎWÂN-I-MASIḤ.

Hakīm Rukn-ud-Dīn Mas'ūd, حکیم رکن الدین مسعود, also known as Ruknā with the takhallus Masīḥ, was the son of Hakīm Nizām-ud-Dīn 'Alī of Kāshān. Masīḥ at first entered the services of Shāh 'Abbās, the Great, of Persia; but having incurred the king's displeasure he left the court, it is said, after reciting the following verse —

گر ملک یک صیّدم تا من گران ناسد سرش  
شام بسرون مسروم چون آما ، ار کسورس

The poet then left for India with his famous contemporary Hakīm Sadrā, afterwards known as Masīḥ uz-Zamān, arriving at the court of the emperor Akbar in A H 1011 = A D 1602. After the death of this emperor Masīḥ attached himself to the courts of Jahāngir and Shāh Jahān. Masīḥ enjoyed warm favours from Shāh Jahān, and it is said that after the poet's death his nephew Rahmat Khān, also known as Hakīm Diyā ud-Dīn, was provided by the emperor with good posts, which he continued to enjoy till the time of his death during the reign of Aurangzīb in A H 1075 = A D 1664.

At a ripe age Masīḥ retired on a handsome pension from the services of Shāh Jahān, and after performing a pilgrimage to Mecca returned to his native land Kāshān. Some biographers hold that the great poet Sā'ib was a pupil of Masīḥ. Besides being an eminent poet, Masīḥ was a physician of good standing and great repute. Most of his poems are of mystical character, and it is said that he was looked upon by some people as their spiritual leader. His contemporary biographer, Tāhī Nasībādī, saw no less than ten diwāns of the poet. According to some, Masīḥ left about 100,000 verses.

According to Taqī Kāshī, Masīḥ left an Arabic book on medicine which he called صاۃ العلاج. Tāhī Nasībādī says that Masīḥ died in Kāshān at an advanced age in A H 1066 = A D 1655, and gives the following chronogram (also quoted by Sarkhwush), the numerical value of which makes only a very slight difference from the date —

رفت بسوی ملک نار مسیح دوم

Arzū places the poet's death in A H 1060 = A D 1649 the author of the *Mir at ul Alam* fixes it in A H 1057 = A D 1647 and the author of the *Khulā at ul Kalam* in A H 1070 = A D 1659 while in Beales *Biographical Dictionary* it is A H 1056 = A D 1646

For notices on Mas'ih's life and his works see besides the references given above Rien n p 603 and 688 *Ethi Bodl Lib Cat* No 1115 where a *Ma nawā* entitled *منا و مضا* by this Mas'ih is mentioned *Ethi India Office Lib Cat* No 1572 *Sprenger Oude Cat* p 90 *Padshah Namah* vol 1 p 349

Contents —

fol 1<sup>o</sup> Qasidahs beginning as in *Ethi India Office Lib Cat* —

ای حساب غم تو را که  
وی کند غم تو را که

fol 366 Qit'ahs beginning —

حصوی حدامت هر مر مو تو وجود من

fol 343 Rubais beginning —

ما غیر کاتب عشق از تو نکسم  
حر درد نمی بخور این مر نکسم  
هر حد سه گلم و مانم رده ام  
این مام به ح کس برابر نکسم

The colophon runs thus —

تبت هذه دیوان چهارم از اب حالموس الرمان حکم  
دوران نافع الطلق حکم رکن الدین مسعود  
رمم ملاه از دهلوی نومه سد تاریخ خاردهم صفر در بلده  
دهلی سه ۱۴

probably 1104 A H

Written in a fair bold Nasta'liq



## No. 321.

fol 207, lines 15, size  $9\frac{1}{4} \times 6$ ,  $7 \times 3\frac{1}{2}$

منوی رامان

This poem, also called رام و سببا, dealing with the story of Râm and Sîtâ, is the work of the same Masîh

The copy is slightly defective at the beginning, and opens thus —

دادم خون کسم ساعر من مسب الخ

See Rieu, p 689<sup>a</sup>

The headings are written in red

Written in fair Nasta'liq

Not dated, apparently 18th century

## No. 322.

fol 93, lines 23; size  $9 \times 5\frac{1}{4}$ ,  $7\frac{1}{4} \times 3\frac{1}{4}$ .

The same

Another copy of the same Masnawî.

Beginning as in Rieu, p 689 —

حداوندا ز حام حسن کن مسب ،  
که ار منی مسالم بر جهان دمب ،

Written in a careless Nasta'liq, within coloured borders

Dated A H 1217.

Scribe بهوانی منگه ولد رور آور مسگه

## No 323

foli 431 lines 20 size  $14 \times 7\frac{1}{2}$   $10\frac{1}{2} \times 4\frac{1}{2}$

دیوان حادق

## DÎWÂN-I-HÂDIQ

A very large collection of the poetical works of Hâdiq

Hakim Hâdiq son of Hakim Humam bin Miulana Abd ur Razzâq Gilani حکیم حادق بن حکیم همام بن مولانا عبد الرزاق کلائی, was born at Fathpûr Sikrî during the reign of Albar Having lost his father at an early age Hâdiq had to depend entirely on self tuition for his education and shortly after during the reign of Jahangîr he gained a fair reputation as a writer both of prose and of poetry He rose to eminence during the reign of Shah Jahan who made him commander of fifteen hundred and subsequently sent him on a mission to the Uzbek prince Imam Quli Khan and in the fourth year of the reign honoured him with the confidential post of عرص مکرر Subsequently Hâdiq was raised to the rank of three thousand and afterwards for some reason having lost his Mansab he began to lead a retired life at Âgrah on an annual pension of twenty thousand rupees which in the eighteenth year of the emperors reign was raised to forty thousand Although Hâdiq was a poet of some distinction he was very quick tempered and vain so much so that he supposed himself superior even to Anwarî and whenever his diwan which he kept in an ornamented case was brought in the presence of his visitors they were expected to rise by way of showing respect to the book For some time Hâdiq was engaged in writing the Maasir-i-Sahibqiran but when other scholars joined in the work of composition Hâdiq retired from the field

Hâdiq passed his last days at Âgrah where he died in A H 1068 = A D 1658

For notices on the poets life see Maasir ul Umara vol 1 p 587 Âin i Akbari p 444 See also Riyad ul-Shuara Makhluzan ul-Gharib Nihâri Ihtiq etc

A copy of Hâdiqs diwan is mentioned in Rieu Supplement No 325

## Contents

fol 1<sup>b</sup> Qasîdahs without any alphabetical order  
Beginning

نار دل بر آستان کعبهٔ خان مسرم  
این بستانرا نه امید بستان مسرم

fol 83<sup>a</sup> Gazals in alphabetical order  
Beginning

ساد ناره کن طرر آسائی را  
نآفتا ، بامور طرر رود سائی را

This copy ends with some Qasîdahs

Written in different hands, apparently in 12th century A H

## No. 324.

fol 184, lines 18, size  $9\frac{1}{2} \times 6$ ,  $7\frac{3}{4} \times 3\frac{3}{4}$

The same

A smaller copy of Hâdîq's diwân containing Qasîdahs, Gazals and Rubâ'is

fol 1<sup>b</sup> Qasîdahs The first folio is written in a modern hand, and is full of mistakes The first two verses are hopelessly wrong, and the third runs thus —

ر یس خدمت تسب این سخن مرائی من  
وگر نه مده (مدح) بو گس کجا و سده کجا

fol 57<sup>a</sup> Gazals in alphabetical order  
Beginning —

وصه ، رس او نگشد در سارتهای ما  
ار لطافتهای او رسوا اسارتهای ما

fol 174<sup>b</sup> Rubâ'is  
Beginning —

حادث رکها ترا نه مان آوردند  
دارامگه عدم توان آوردند

Written in a fair Nasta'liq

Not dated apparently 12th century A H

This copy bears at the beginning the signature of Gore Onseley

No 325

lines 20 lines 11 size  $9\frac{1}{2} \times 6$   $\frac{1}{2} \times 3\frac{1}{2}$

حُلَّةٔ شاهجہان

# HULYAH-I-SHÂH JAHÂN

A Masnawî describing the physical features of Shah Jahan with the following heading at the beginning —

حله مبارک مہاب الدین محمد صاحبزادان نالی شاہ جہان  
نادشاہ غازی —

The poem is introduced by the following red bayt —

حله ماعسہ دین پرور گیتی سان  
طل بردان نالی صاحبزادان شاہ جہان

Beginning of the poem —

الہی ناقبال و نا فر ومان  
جہان ناد دایم رشاہ جہان

The headings are throughout represented by red bayts

The author does not mention his name anywhere but from the appearance of the MS and its splendours etc it appears that it was written for the Royal Library of Shah Jahan to whom probably the reference is made in the following colophon —

بآرغ مال بسم حلوس فروری ما لوس کمرین حر الدنسان  
مسح مہاب مرسی در لاہور لکاسب

Written in a beautiful, clear, bold Nasta'liq, within gold-ruled borders.  
The binding is beautifully gilded

No. 326.

fol. 76, lines 25, size 11 x 5½, 8 x 11

کلیات مولا شاہ

## KULLIYÂT-I-MULLÂ SHÂH.

Mulla Shâh Muhammad, known also by the epithet of Lasin Ullah, was the son of Mullâ 'Abd Muhammad (or according to Rien u, p 890, Mullâ 'Idî), the Qâch of Arksî (in Rien Ark), a place near Rûstak in Badakhshân. From an early age Mulla Shâh had a religious turn of mind, and when in A H 1023 = A D 1614, he came to India, hearing the reputation of the celebrated Miyân Shah Mu Qalandar of Lahore, he adopted him as his spiritual guide. Mullâ Shâh's piety, coupled with his scholarly attainments, gained for him the reputation of one of the greatest learned saints of his age, and soon attracted the attention of the nobles and princes of the country. Dârâ Shikûh, one of the most accomplished princes of the Timuride sovereigns of India and a great admirer of Sufism, placed himself under the discipleship of Mullâ Shâh, who initiated the prince in A H 1040 = A D 1639 to the Qâdiri order. A long notice on the life of Mullâ Shâh is given by this prince in his well-known Sakinat ul-Anhiyâ. After the death of his spiritual guide, Miyân Mir, which took place on the 7th Rabi' I, A H 1045 = A D 1636, August 21, Mullâ Shâh went with his disciples to live permanently in Kashmîr in a monastery built for him at the expense of Dârâ Shikûh and his sister Jahân Ârû Begam. Besides the works named below, Mullâ Shâh has also left a prose work entitled تذکرہ معرایی معاصرین, and an unfinished commentary on Sûfi lines on the Qur'ân. He died either in Kashmîr or in Lahore in A H. 1072 (A D 1661, 1662).

For notices see Mu'ât-ul-Khayâl, p 198, Rien, vol II, pp 690, 691, Bodl Cat, col 209, Sprenger, Oude Cat, p 128, Tadknah-i-Ârû, fol 198<sup>b</sup>, Etbe, India Office Cat, No. 1580, W Pertsch, Berlin Cat, pp 921, 922, etc, etc.

VOL I

Commentaries on some *Suhrs*

Preface beginning —

الصد لله الذي له كتاب لطفه وفيها كتاب الله الح

In the preface the author mentions that he named the commentary  
 ما رماه and ر which gives the date of the composition  
 A H 1056

fol 2<sup>b</sup>

Beginning of the commentary on سورة فاتحه —

ما ابتداه بكنه

ما البسده اي سي الح

سورة نقر fol 6<sup>b</sup>

Beginning —

الم دالك الكتاب لارب فيه

لكنه الف يعني الله لام يعني لالدي

سورة آل عمران fol 2

Beginning —

آلم قد مر بان الالف واللام والهم مايقا الح

The last thirty three out of 200 (two hundred) verses are wanting

سورة يوسف fol 68<sup>b</sup>

Beginning of the commentary —

بسم آكنه يوسف مرمرو يوسف

مكدر خاطري دن اران يوسف

The commentary is illustrated with verses throughout

No. 327.

fol 255, lines and size the same as above.

Vol. II

Collections of the poetical works of Mullâ Shâh.

Contents

رساله بسم الله

It is preceded by a preface beginning

الحمد لمن قال الح

This Risâlah is on the subject of the initial formula, in the metre of Nizâmîs Makhzan-ul-Asîr, and contains 3,012 bayts

The Masnawî itself begins —

بسم الله الرحمن الرحيم  
حال و حال و درك ، وقد مسسم

fol 25<sup>b</sup> ، رساله حمد و تعبت و مسسم

Beginning

حمد الله رب العالمين

fol 73<sup>b</sup> يومه ، رلجا

Beginning the same as in Ethé, India Office Cat, No 1580

الهللى حسن يومه ، ده سائرا

fol 126<sup>b</sup> رساله دنوانه

Beginning as in Ethé, India Office Lib Cat —

مرا دنوانه دارد هومساري

fol 134<sup>b</sup> رساله مرشد

Beginning the same as in Ethé, India Office Lib Cat —

حمد داني را كه اصل داني ما ست

fol 144<sup>b</sup> رساله ولوله

Beginning the same as in Ethic India Office Lib Cat —

ار ولوله وصال يارم

fol 172<sup>b</sup> رساله هوس

Beginning the same as in Ethic India Office Lib Cat —

طرر خاموسي و طرح گفسي

fol 180<sup>b</sup> رساله تعريفات حالها و ناخواب و مازل

Preceded by a prose —

آغاز تعريفات حالها و ناخواب و مازل که بر دلپذير محفي

بنامد الح

The poem always begins thus like the same in Ethic India Office Lib Cat —

نکم ماه مود و صفي حد الح

fol 194<sup>b</sup> رساله ۱

Beginning —

حد را ۱ بي اسم نا تو درست الح

The collection of the ۱ Masnavis is a very valuable and a unique one. Ethic in his India Office Cat (No 1۵80) mentions that they are not found in many copies of Mulli Shah's works

— — — — —

No 328

fol 2۱۱ lines and size same as above

Vol III

fol 1<sup>b</sup> رساله ماهه

Beginning the same as in Ethic India Office Lib Cat —

اي نوماد جهان و نو دارا الح



fol 48<sup>b</sup> دیوان اول in alphabetical order

Beginning —

لهذا معنی گردد و معنی لهذا آید ترا  
هم معنی بس شود هر گاه تا لهذا آید

fol 107<sup>b</sup> دیوان دوم in alphabetical order

Beginning

حمد آنرا که مرا دیدند روشن دادا  
در تویی برین بسته شود نکسادا

A collection of *Gazals* in alphabetical order in the form of letters from a lover to a beloved

fol 134<sup>b</sup> Beginning —

حرف ، ما را نسوید امروز از معشوق ما  
مهرهای ما همه در دید از صدوق ما

fol 138<sup>b</sup> ، شرح رباعیات. Ruba'is in alphabetical order with comments on them

Beginning —

در شرح آمد چهارده سر طاهر  
تا ثابت بران چهار نور ناهر

fol 242<sup>b</sup> ، رقعات. Letters

Beginning —

انسان مومنی نطق ، و ریاض ، را خون گذرگاه عرش الح

fol 268<sup>b</sup> تصانیف عربی

Beginning

یا اراتک فی الملک لدار ، دوما الح

All the three volumes which form the complete *Kuliyât* of Mullâ Shâh are written by one scribe in a beautiful minute *Nasta'liq*, within gold-ruled borders, with nicely illuminated frontispiece at the beginning. The original folios are mounted with new margins

Not dated, 12th century

No° 329

full 230 lines 9 size  $7\frac{1}{2} \times 11 \frac{4}{5} \times 2\frac{3}{4}$ 

کتاب ا- ن

## KULLIYÂT-I-AHSAN

An autograph copy of the works of /āfir Khān

Khawājā Mirza Ahsan Ullāh whose talhallas was Ahsan خواجا مرزا احسان, was the son of Abul Hasan Lurhati. In the 19th year of Jahangir's reign A.D. 1033 = A.D. 1623 Ahsan was appointed governor of Kabul on the transfer of Mahabat Khān and received the title of /āfir Khān with the mansab of 1000 which was subsequently raised to 2000.

In the fifth year of Shah Jahan's reign (A.D. 1041 = A.D. 1631) he was deputed to Kashmir as a governor which position he held down to the twenty sixth year of that emperor's reign after which he was transferred to Latah. He married Buzurg Khanum the daughter of Sayf Khān and by this union was born Inayat Ullah Âshiq better known as Mirza Muhammad Ishaq Âshiq (see Mas'ir vol. II p. 16). Ahsan began his poetical career in A.D. 1032 = A.D. 1623.

Besides being a noble of great influence in the courts of Jahangir and Shah Jahan /āfir Khān was a skilled soldier and personally undertook several expeditions.

In the lengthy preface to this diwan he makes the following statements. That at the age of eighteen he wrote a Munsawi which was thus chronogrammed by Saib to show the date of its composition —

تاریخ سرع مواسم ؟ عرد

نوند رنوسان فکر احسن حد

ع

That between the date of composition of the said Munsawi and the time he was engaged in writing this diwan a period of twenty three years intervened most of which he spent in the learned society of several distinguished poets eg — نادم گیلانی — رشتی همدانی — and others. But when he went to Kabul he again had an opportunity of associating with such eminent poet as صوفی همدانی — وارسته — ملا رشتی — حکیم صبا الدین بوسب

and *میر الهی* That his sudden return to Akbarâbâd deprived him of the learned society of the above-named poets, which he was deeply regretting, when suddenly he was sent to Kashmîr as governor of that place by Shâh Jahân, and there he was able to cultivate his poetical talents in the society of several distinguished poets, amongst whom he particularly mentions the names of *مولانا در محمد صالحی*, from whom he also learnt the art of calligraphy, *فاسی محمد* and *محمد مقدم جوهری*, and he speaks with special enthusiasm of *فاسی راده* and *طالب* . کلام . He further mentions the names of *طالب* , *آملی* , *محمد حان قدسی*, whose company he enjoyed on one of his visits to Kashmîr That it was in A H 1053 = A D 1643, while he was writing this preface, his son 'Inâyat Ullah Âshnâ (d A H. 1081 = A D 1670) was born That a few years previously he had arranged a diwân which was not quite after his ideal, and that in the composition of the next diwân, which contained Masnavîs, Gazals and Rubâ'is, he was greatly assisted by *میر محمد ناصر علوی* and *میر محمد قزوینی*, who were his constant companions and friends of twenty years' standing The date of composition, A H. 1053 = A D 1643, of the present diwân is given by Tâlib-i-Kalim in the following line

گلهای که چند از من طرح دهنده شد

It is further requested in this preface that if any one happens to see the first diwân, he should consider the same obsolete and should in every respect give preference to the second diwân, that is, the present one

Ahsan died in A H 1073 = A D 1670

See Ethé, India Office Lib Cat, No 1601, Rien, II, p 687<sup>a</sup>, Ethé, Bodl Lib Cat, No 49, Saikhwush (Spienger, Oude Cat, p 109), Snâj (Oude Cat, p 149), Spienger, p 325, Majma'un-Nafâ'is, fol. 20<sup>a</sup>, Ma'âsir-ul-Umarâ, vol II, pp 752-763

### Contents

fol 1<sup>b</sup> Preface, beginning as in Ethé, India Office Lib Cat —

بلبل حوس الحان قلم در سنانسرائی دمس ای الح

This  
goes  
The

shorter than the one in the following copy  
preface, beginning —

حمد بعد و مسام بعد مر حسره ، واه

بکر سر را سرآمد ، الح

fol 12<sup>b</sup> مافي نامه تر جمع بد

Beginning —

لي لسا مي در سر من هوس ميار است  
لي لغه تر آنسه دل حسن شمار است

fol 14 (a<sup>o</sup>als in alphabetical order

Beginning as in Lith. India Office Lib Cat —

جو گردد سرمساري در صامت حذر حواه ما  
بسورد سر من — ان حلق از برق آه ما

fol 1<sup>st</sup> Rubric in alphabetical order fifteen in number

Beginning —

اسفوده مد ار حجر تو هکامه ما

The rubric Rubric quoted in Lith. India Office Lib Cat is not found in this copy

fol 154<sup>b</sup> Ma nawi which is entitled on fol 162 as حلوه نار —

ازان نامس نهادم حلوه نار  
که کرده دفر حسن بهان نار

fol 190<sup>b</sup> Another preface

Beginning —

صاف نویسان خطابه افلاک به لسا حمد ناده مافي سرخوسد  
الح

fol 198<sup>b</sup> Another Ma nawi called مساعده راز and completed in six months (vide fol 228<sup>b</sup>) —

سین ماه این لسا منظوم ؟  
مساعده راز موسوم کتب

In the epilogue a prose piece the author enumerates all his works and gives with precision the number of verses in the diwan

In the following colophon we are told that this copy was written by Ahsan himself —

رامدا احسن الله بن ابو الصنع الباطب بطرمان

A splendid copy, beautifully illuminated throughout  
Written in fair Nasta'liq  
Not dated.

## No. 330.

fol 102, lines 17, size  $9\frac{1}{2} \times 6$ ,  $7 \times 3\frac{1}{2}$

دیوان ظاهر خان احسن

## DÎWÂN-I-ZAFAR KHÂN AḤSAN.

fol 1<sup>b</sup> Preface, beginning as in the first copy

fol 8<sup>b</sup> Gazals, in alphabetical order, beginning as above

This copy is incomplete and breaks off with one or two Gazals under the letter م.

Written in fair Nasta'liq, within gold-ruled borders, with an illuminated frontispiece. The original folios are placed in new margins.

Not dated, apparently 12th century A H

## No 331.

fol 71, lines 13, size  $7\frac{3}{4} \times 4\frac{1}{4}$ ,  $5 \times 3$

دیوان کاسی

## DÎWÂN-I-KÂSHÎ.

A very rare copy of the poetical works of Mîr Yahyâ, who adopted the poetical title of Kâshî. The poet's ancestors originally belonged to Shîrâz, but as his father emigrated to and settled in Kâshân, the poet is better known as Kâshî. Tahm Nasîbâdî says that Qâdî Yahyâ and Mîr Yahyâ were two different persons, the former, he says, was a native of Lâhijân, but that, on account of his frequent residence in Kâshân, he is known as Kâshî, and the latter, according to the same author, was a native of Qum, but strange to say, that the above author

quotes the same verses under the lives of both the poets. In some of Kashī's verses quoted by Ārzū in which the poet while expressing his hatred of Kāshān the poet clearly admits that he originally belonged to Shirāz and that his father emigrated to Kashān —

بدرم این خطا ر عرفان کرد  
که ر سرار جا نکامان کرد  
روح من زان بلند پروار ا  
کلم از خاک ناک سرار است

Kashī came to India during the time of Shah Jahan by whom he was appointed royal librarian کتاب دار. Here Kashī enjoyed the learned society of Īlājī Muhammad Jan Qudsī, Abu Talīb Kalīm and other eminent poets. Besides Qasīdahs, Gazals and Rubā'is he wrote several Masnawīs.

The author of the Yad ī Bayda places Kashī's death in A.H. 1064 = A.D. 1653 and gives the following chronogram —

احساي مهن خو کرد نصي جان داد

For notices on the poet's life see Riyad ush Shu'arā loc. cit. Majma'un Nafais vol. II fol. 40<sup>b</sup> Yad ī Bayda fol. 248

fol. 1<sup>b</sup> Qasīdahs

Beginning —

لرم سد از صدمه دوران رس هر استخوان  
دست من در آئین معری بود در استخوان

The Qasīdahs are in praise of the prophet Shah Jahan, Alimardan Khan, Said Ullah Khan and others.

fol. 40<sup>b</sup> Qit'ahs giving the dates of several contemporary events.

Beginning —

خدا داد نصي نساہ جهان  
که بی معي کامن روان مسود

The last Qit'ah gives the date of Īlājī Muhammad Jan Qudsī's death fol. 40. Short Masnawīs the first beginning —

کمان کج د . و نصي راست سد

A splendid copy, beautifully illuminated throughout.  
Written in fair Nasta'liq  
Not dated

## No 330.

fol 102, lines 17, size  $9\frac{1}{2} \times 6$ ,  $7 \times 3\frac{1}{2}$

دیوان زافر خان احسن

## DÎWÂN-I-ZAFAR KHÂN AHSAN.

fol 1<sup>b</sup>. Preface, beginning as in the first copy

fol 8<sup>b</sup> Ġazals, in alphabetical order, beginning as above

This copy is incomplete and breaks off with one or two Ġazals under the letter م

Written in fair Nasta'liq, within gold-ruled borders, with an illuminated frontispiece The original folios are placed in new margins.

Not dated, apparently 12th century A H

## No. 331.

fol 71, lines 13, size  $7\frac{3}{4} \times 4\frac{1}{4}$ ,  $5 \times 3$

دیوان کاسی

## DÎWÂN-I-KÂSHÎ.

A very rare copy of the poetical works of Mîr Yahyâ, who adopted the poetical title of Kâshî. The poet's ancestors originally belonged to Shîrâz, but as his father emigrated to and settled in Kâshân, the poet is better known as Kâshî. Tahîr Nasîrâbâdî says that Qâdî Yahyâ and Mîr Yahyâ were two different persons, the former, he says, was a native of Lâhijân, but that, on account of his frequent residence in Kâshân, he is known as Kâshî, and the latter, according to the same author, was a native of Qum, but strange to say, that the above author

quotes the same verses under the lives of both the poets. In some of Kāshī's verses quoted by Ārzū in which the poet while expressing his hatred of Kāshī in the poet clearly admits that he originally belonged to Shirāz and that his father emigrated to Kāshān —

دردم این حظ را حرفان کرد  
که در سرار خاک ناکامان کرد  
روح من زان بلند پرواز  
کلم از خاک ناک سرار است

Kāshī came to India during the time of Shah Jahan by whom he was appointed royal librarian کتاب دار. Here Kāshī enjoyed the learned society of Hajī Muhammad Jan Qudsī, Abū Tālib Kalīm and other eminent poets. Besides Qasīdahs, Gazals and Rubais he wrote several Masnavīs.

The author of the Yad ī Bayda places Kāshī's death in A.H. 1064 = A.D. 1653 and gives the following chronogram —

احیای محسن جو کرد نصی جان داد

For notices on the poet's life see Riyad ush Shu'arā, loc. cit. Majma'un Nafais vol. II fol. 540<sup>b</sup>. Yad ī Bayda fol. 248.

fol. 1<sup>b</sup> Qasīdahs

Beginning —

لرم صد از صدمه دوران رس هر استخوان  
دمب من در آئین معری بود در استخوان

The Qit'ahs are in praise of the prophet Shah Jahan, Alimardan Khan, Sā'd Ullāh Khan and others.

fol. 40<sup>b</sup> Qit'ahs giving the dates of several contemporary events.

Beginning —

حدا داد نصی ساه جهان  
که بی معی کامس روان مسود

The last Qit'ah gives the date of Hajī Muhammad Jan Qudsī's death fol. 40. Short Masnavīs the first beginning —

کمان کج ، ب و محسن رامب مد



fol 45<sup>a</sup> Another Masnawî حکایه ، قلبدان .  
Beginning

سام خداوند لوح و قلم

fol 50<sup>a</sup> Another Masnawî معذور ، نامه .  
Beginning —

نه گرگم نه بومه ، در این روزگار

fol 51<sup>b</sup> A Masnawî entitled آنسکده .  
Beginning —

بدورج بگذرد تا کی به نام

fol 53<sup>b</sup> Another Masnawî called توبه نامه .

The manuscript ends with some satirical Qit'ahs and a subscription in prose

Written in a beautiful minute Nasta'liq, within gold-ruled borders.  
Not dated, 18th century.

### No. 332.

fol 198, lines 19, size  $7\frac{3}{4} \times 4$ ,  $5\frac{1}{4} \times 2\frac{3}{4}$ .

دیوان واله

## DÎWÂN-I-WÂLIH.

Meagre accounts of the poet's life are found in a few Tadkîriahs only. In his preface to the dîwân the poet designates himself on fol 4<sup>b</sup> as Darwîsh Husayn Wâlih Harawî, درویش حسن واله هروی. That the name of his father was Shaykh Gulâm 'Alî we come to know from some of the poet's poems, *e g*, on fol 24<sup>b</sup> we read

امام صومعه به عهده آن عالم علی  
نهر مروری را به نواح امکانی  
منوچه والد و منایسته مرشد واله  
وحد آگهی و معنی مسلمانان

Walih was a pupil of the celebrated Fasih Anar (vide above) to whose praise he devotes a great portion of his preface and also addresses several poems found in the diwan. From the first three Qitabs on fol 66 it would appear that the poet had altogether three sons one of whom born in A.H. 1040 = A.D. 1630 was called Muhyi ud Din and another in A.H. 1042 = A.D. 1632 who was named Gulam Ali after the name of the poet's father and that out of the three sons the second was the worst. From the chronogram expressing the date A.H. 1040 of the poet's son Muhyi ud Din who as the poet says was born to him at the age of fifty we can conclude that Walih was born in about A.H. 990 = A.D. 1582. The author of the *Majma'un Nafais* says that Walih came to India during the reign of Shah Jahan but several poems and verses e.g. on fol 63 —

حسرو ملک خدا مرماروای بحر و بر  
ماه نور الدین جهانگیر این اکبر نامده

suggest to us that the poet was in India even during the reign of Jahangir. He lived in Pengl for some time and to this he repeatedly refers in the diwan and Mirza Abdul Qadir Bidil is said to have visited Walih several times. The same author of the *Majma'un Nafais* tells us that Walih also left a *Masnavi* in the style of the celebrated *Khaqani's Tuhfat ul Iraqayn*. In addition to some poems in praise of the emperors Jahangir and Shah Jahan several chronograms on events the dates of which range from A.H. 1024-1075 = A.D. 1615-1664 lead us to conclude that the poet was still alive till the latter year and attained a fairly old age.

For notices on Walih's life see *Majma'un Nafais* vol. II fol 518 Yad-i Bayd fol 23, *Sarkhawush* (under the letter و) and *Nishtar-i Ishq* fol 1905. A copy of the poet's diwan is mentioned in Sprenger *Oude Cat.* p. 388.

#### Contents of the diwan —

fol 1<sup>b</sup> Preface

Beginning —

نائب خدای عوالم وجود حمد نا همد احرای معرب از ادراک  
که واحد مفرد بجهل ۱ مرکب است

In this preface the poet after praising God and the prophet lavishes praises at great length upon his master Fasih.

fol 5 Blank

fol ۷<sup>b</sup> Qasidas in praise of God the prophet Mirza Fasih Shaykh Gulam Ali Piquar Khan I'timad ud Daulah and several other nobles of Jahangir and Shah Jahan's court

Beginning —

ای یویران جانهای ملک دلها ساخته  
گرچه بجائی نراید ، جانها جا ساخته

fol 45<sup>b</sup> Blank

fol 46<sup>a</sup> Tajīb-bands, mostly in praise of Mu'izz al-Jān Beg,

Beginning —

بسکه گردیده ام اندر طلب ، حای بجای  
بم آید ، که بسرون روم از ملک حدای

There is a lacuna after fol 60<sup>b</sup>

fol 61<sup>a</sup> Tajīb-bands, in praise of Mu'taqid Khān. Some verses from the beginning of the first Tajīb-band are missing, and it opens with the following line —

ره کمان بسویت میکشد عدو گه رزم  
کجا است ، آنکه کند حاد ، بسویت ، کمان

The burden runs thus

مسخرانچه ر نفس نگین سلسبان کرد  
و خلق و مرصع عام معرفت خان کرد

Again there is a lacuna after fol 61<sup>b</sup>

fol 62<sup>a</sup> Qit'ahs with chronograms on events ranging from 1042-1075

Beginning of the first Qit'ah —

واله در درویشی اگر رد نه گرامس ،  
در نعت ره فصل بسب ، ایست ، مر آرا

Some Qit'ahs are satirical

fol 77<sup>a</sup> Blank

fol 77<sup>b</sup> Gazals in alphabetical order —

Beginning —

حدا یا سگهان همگان دل ما درد میدانرا  
جو گلس از تو بر سر میرد گلجای حدانرا

6

Wenger, *Oude Cat*, p 588, where سگهان is wrongly  
سکبان.

fol 190 Ruba is  
Beginning —

يارب ركرم حيات ~ م نري  
ار خود معري ر خبر طمع نظري  
بر غفلت ما رهوساري حسري  
دروا د نري گسم ار ما حسري

The last Ruba i runs thus —

در دیده حياي نبود دنيا را  
در وحده ادائي نبود فردا را  
کوس مساوا نگونم که کرد  
کر کام ورنالي ندھم خوشا را

There are altogether one hundred and twelve Ruba is in all  
Written in a fair minute Nasta'liq  
Not dated apparently the latter part of the 17th century

### No 333

fol 520 lines (centre col) 19 (marginal col) 36  
size  $11\frac{1}{2} \times 7$   $10 \times 5\frac{1}{4}$

کلمات طعرا

## KULLIYÂT-I-TUGRÂ

The prose and poetical works of Mulla Tugra

According to most biographers Mulla Tugra is called a native of Mashhad but his contemporary biographer Tahir Nasrabadi who speaks of the poet in the present tense calls him a Tabrizi but remarks that he heard from somebody calling the poet Mashhadi. The Library copy of Tahir Nasrabadi's Tadkirah reads Tugra i Tabrizi but the authors of the Mijma'un Nafais and Nishatal Ishq say that Tahir calls the poet

a native of Qazwîn. He came to India during the last period of the reign of Jahângîr, or in the beginning of Shâh Jahân's time. On entering the court of Shân Jahân, Mullâ Tugîâ was appointed the Munshî of Prince Mu'îd Bakhsh, in whose praise the poet wrote several treatises, and whom he accompanied on his expedition to Balkh. He travelled for a long time all over the Deccan and subsequently settled in Kashmîr, where he went in the suite of Mirzâ Abul Qâsim. He was a poet of great distinction, but as a prose writer he is very highly spoken of by his biographers, and for this branch of composition enjoys a wider reputation than his contemporaries. The author of the *Majma'-un-Nafâ'is* says that he has seen Tugîâ's *diwân* consisting of ten thousand verses, and that the poet's *Kulliyât* received general approbation in India. The same author further remarks that, besides a great number of verses in which the poet has purposely inserted numerous Hindî words, he composed a *Qasidah* in praise of Râjah Jaswant Singh, chiefly consisting of Hindî words. The same author further adds that Tugîâ wrote satirical verses against the distinguished poets of his age, such as Mirzâ Sâ'ib, Salim, Qudsi, Kalim and others, and quotes several lines as specimens, and remarks that in return these poets also wrote satires against Tugîâ, and amongst them particularly mentions the name of Mullâ Ganî Kashmîrî. It is remarkable to notice that in the verses which do not scan with the word Tugîâ, the poet has used the non-deplume Shiftah, *سبفه* (see *Majma'-un-Nafâ'is*). Tugîâ spent the last years of his life in Kashmîr, and died there somewhat before A.H. 1078 = A.D. 1667.

For notices see Tâhîr Nasrâbâdî, fol 200<sup>b</sup>, *Majma'-un-Nafâ'is*, vol. 11, fol 291<sup>a</sup>, Riyâd-ush-Shu'arâ, fol 244<sup>a</sup>, *Tadkîmah-i-Husaynî*, fol 125<sup>b</sup>, *Nishtar-i-Ishq*, fol 1111, *Yad-i-Baydâ*, fol 137<sup>b</sup>.

See also Rien, pp 742, 744, 850 and 875, W. Pertsch, p. 24, *Ethé*, India Office Lib Cat, Nos 1586-1591, etc.

### Contents of the *Kulliyât*

Beginning with *مناقبی نامه*, *Sâqî Nâmah* —

رہی لہ ، سارندہ آ ، و حاک

نرمیں آور مسز طاؤس تاک

fol 127<sup>b</sup> *Gazals* arranged in alphabetical order, except the first which begins thus

نہیںد تو بہ دیوان ما رنک گلستانی

رسم اللہ بر سر گروہ سحر ریجانی

The first alphabetical *Gāzal* begins thus —

تا نام تو سر دفتر من رقم را  
بر مرد بان مجده ضرور است فلم را

fol 292<sup>b</sup> Qasidhis in praise of *Kashmir Shah Jahan* and other persons of distinction

Beginning —

حک او در کسود خمکده خاک را  
بر گهر است صاحب حق افلاک را

fol 353<sup>b</sup> مطاع

Beginning —

تبارک الله اربی نرم حسرت امروزی  
که حسن مرصع از وی تبار حد جهان

fol 354 Fards

Beginning —

صد دل شک نگاه تو سرور جدا جدا  
شک آنس است و سمع فرورد جدا جدا

fol 358<sup>b</sup>—391<sup>b</sup> Short *Masnawis* *Tarjūbands* *Tarlib* bands and *Mukhammasat* The first *Masnawī* begins thus —

نام آنکه سد مارنده حرج  
بر — ن حرج خون معروف در کرج

The following refined prose writings consist of several treatises

I

fol 397<sup>b</sup>

فردوسه

FIRDAUSIYYAH,

or

THE PARADISAICAL

A description of the beautiful city of *Kashmir*

Beginning —

ای در حال تو جاده بر دوس صاحب  
که الگ مسره را ندانهای م الح  
سای بهار برای

Rieu n p 742 No II Ethic India Office Lib Cat No I

## II.

fol 402<sup>a</sup>.

تاج المدايح

TÂJ-UL-MADÂ'IH,

OR,

"THE CROWN EULOGIES"

In praise of Prince Murâd Bakhsh.

Beginning

حو این نسخه ری ، لوايح مده . . . . سرخ روئي قلم سگارش  
نای ساهمش ، الح

Rieu, No XI., Ethé, India Office Lib. Cat, No. II.

## III.

fol 406<sup>b</sup>.

الهامه

ILHÂMIYYAH;

OR,

"THE INSPIRATION"

A Sûfic treatise

Beginning

در برد محبت همه جا اصل حکمت . . . . لله الصمد که نفس  
مرادم در بوب ، تصه تصرف بسنده الح

See Rieu, No VII, Ethé, India Office Lib Cat, No III.

## IV.

fol 411<sup>a</sup>.

MIR'ÂT-UL-FUTÛH;

OR,

"THE MIRROR OF VICTORIES"

In praise of the Conquest of Balkh and Badakhshân, by Prince  
Murâd Bakhsh during the years A. H. 1055-1057 = A. D. 1645-1647.

Beginning —

که ناران میدان شراره دولت مساس الح

Rieu No VI Ethic India Office Lib Cat No IV

V

fol 41a

مرتباعات

MURTAFI ÂT,

OR

EXAMINED MATTERS

A description of a *darbar* at Jahangir's court

Beginning —

نوبهار آمد که مقراض از بر نبل کد الح

See Rieu No V Ethic India Office Lib Cat No VII

VI

fol 417

تجلیات

TAJALLIYYÂT

OR

MANIFESTATIONS

Another treatise in prose of K<sup>ash</sup>mîr with a eulogy upon Mir Husayn Sabzwari

Beginning —

و بود فصل حوران عالم نور الح

See Rieu No IX Ethic India Office Lib Cat No V

VII

fol 240<sup>b</sup>

مسابهات ربیعی

MUSHÂBAHÂT I RABÎ Î

٧

Comparisons drawn from the spring etc also known as  
مسابهات ربیعی, or Wonderful comparisons



Beginning —

آن نامند که مسافران، هندی میکند ال

See Rieu, No XII, Ethé, India Office Lib Cat, No موسسه  
IX.

VIII

fol 422<sup>a</sup>

والبغاي

KANZ-UL-MA'ÂNÎ,

OR,

"THE TREASURE OF THOUGHTS"

In praise of Shâh Shujâ'

Beginning —

نایس محزون دهان حواهر همد مکرمه ، ال

See Rieu, No X, Ethé, India Office Lib Cat, No VI

IX

fol 424<sup>a</sup>

تعداد السوادر

TA'DÂD-UN-NAWÂDIR,

OR,

"THE NUMBER OF STRANGE THINGS"

A description of eight stages on the road leading to Kashn

Beginning —

در تیره رمین همد دلگیر سدم ال

111

See Rieu, No XXII, Ethé, India Office, No XII

X

fol 425<sup>b</sup>

مجمع العراذ

MAJMA'-UL-GAR

"THE MIRROR OF VICTORIES"

A description of the Conquest of Balkh and Badakhshân, by  
during the years A H. 1055-1057 = A D 1645-1647

Beginning —

چه نوسم از وسعت دریاچه کم الح

See Rieu No IV Ethé India Office No VIII

VI

fol 427

نه خاب

# TAHQÎQÂT

Verifications or the poetical applications of the names of the planets

Beginning —

ار بس خلط است حرف خاموس ملک الح

See Rieu No III Ethé India Office No VI

XII

fol 428<sup>b</sup>

آهنگ بلبل

# ÂHANG I BULBUL,

OR

THE SONG OF THE NIGHTINGALE

Otherwise called حوس بلبل or The Ebullition of the Nightingale

also known as دساحه معیار الادراک, or The Preface to the Standard of Perception In praise of Hafiz's diwan

Beginning —

سروسار سخن برآله حمد صا الح

See Rieu No I Ethé India Office No X

XIII

fol 429<sup>b</sup>

نمونه اسما

# NAMÛNAH I INSHÂ,

OR

A MODEL OF COMPOSITION

In praise of Aurangzib

Beginning

میں ورعی ر یامسم داند الح

See Rieu, No XXXII , Ethé, India Office Library Cat , No XVII

# XIV

fol 431<sup>b</sup>

دردناک

DARDNÂK ,

“AFFLICTED”

Also called گریہ قلم, Guyah-i-Qalam , or, “The Weeping of the Pen” A description of the rainy season

Beginning —

گریہ قلم ہوا ، اس رقم الح  
دردناک ہوا ، کہ ار ماتم امروری الح

See Rieu, No XXVII

# XV

fol 433<sup>a</sup>

معراج المصاحۃ

MI'RÂJ-UL-FASÂḤAT ,

OR,

“THE ASCENT OF ELOQUENCE”

In praise of Sayyid Bahâdur Khân

Beginning —

ارح من معرۃ آئین حواہم الح

See Rieu, No XXVIII , Ethé, India Office, No XXII

# XVI

fol 437<sup>a</sup>

انوار المسارِق

ANWÂR-UL-MASHÂRIQ ,

OR,

‘THE LIGHTS OF THE EAST’

Beginning —

ای حوس دل صراحی و حام از تو ال  
ان نرم من سراب احمد خالقی مرحوش اند ال

See Rieu No VII Ethé India Office No XVIII

VII

fol 441

برخاله

PARĪKHĀNAH,

or

THE FAIR'S HOUSE

In praise of Shah Alā II of Persia

Beginning —

ای راقم فرد روزن چه صبح و چه سام ال  
لشط ملی که مطعه لوسان مثال سرمسقی تاری ال

See Rieu No XXV Ethé India Office No VII

VIII

fol 447

وحدہ

WAJDIYYAH

Also styled حان وحدہ metaphors drawn from music

Beginning —

لغنه دا ن سرم احمد مارنده مقام بندرد ال

See Rieu No XXXI Ethé India Office No XV

XIX

fol 454

کلمه الحق

KALIMAT UL HAQ

or

THE WORD OF TRUTH

A complaint of the want of liberty of the King and the King's son

Beginning —

دوران خود در منایس مردی بنا داده الح

See Rieu, No XVIII, Ethé, India Office, No XX

XX

fol 455<sup>a</sup>

آمو ، نامه

ÂSHÛB NÂMAH,

OR,

“THE BOOK OF TUMULT”

In praise of Zulâlî's seven Masnawîs

Beginning —

سکر نامی که اساء ، روح سهر ار معنی انداس صور ،  
و خود بسه الح

See Rieu, No. XXI., Ethé, India Office, No XXI

XXI

fol 461<sup>a</sup>.

سره طی

SAMRAH-I-TIBBÎ,

OR,

“THE MEDICAL FRUIT”

Metaphois drawn from the medical art

Beginning

ای درد نو بهر ار دواي دگري  
سکر حکمی که درد بدومان آتو ، ار داروي صوريس الح

See Rieu, No XXX, Ethé, India Office, No XVI

XXII

fol 466<sup>a</sup>

طوسه

JULUSIYYAH,

“ACCESSION”

bulogy on the accession of Auiangzib

Beginning —

ای کوکه اب فروع نسای سرپر  
 مردان ار حمد ۛ اهی نواد باح رسد الح

See Rieu No XXIV Ethic India Office No XIV

XXIII

fol 474<sup>b</sup>

- ده فص

CHASHMAH I FAYD,

or

THE SOURCE OF OVERFLOW

Addresses to the Sovereign with a description of the prophets  
 Miraj or Ascension to heaven

Beginning —

ای ملک وجود تر در درب ماوانی  
 حمد اکبر نادماهی که لسكر نور داس الح

See Rieu No XXIV Ethic India Office No XIII

XXIV

fol 489<sup>b</sup>

رغاب

RUQA ÂT

or

LETTERS

Beginning with the حبرنامه Ibrat Namah or The Book of  
 Warning called in Rieu حبر نامه or The Book of Ambergris  
 an exposure of the plagiarisms of Nasir-i Hamadani written for Muqim  
 Kashi

Beginning —

ملی بهر متنا شده حبر نامه  
 در حالی که مع حاضر اس را طبراس سردی الح

See Rieu Nos XVI and XVII Ethic India Office No XXIII

## XXV

fol 519<sup>a</sup>

تذکرہ الہامی

## TADKIRAT-UL-AHIBBÂ,

OR,

"MEMORIAL OF FRIENDS"

Also called تذکرہ الہامی; or, "Memorial of the Good", or, تذکرہ الاتصاف, or, "Memorial of the Godly", a eulogy on twelve contemporary Shaykhs and other renowned men then living in Kashmîr

Beginning —

طعرا نا کی تے رنای سر کی الح

See Rieu, No VIII, Ethé, India Office, No XXIV

The above collection of refined prose writings consists of twenty-five risâlahs, eighteen of which, together with Tugîl's letters and a commentary, have been printed at Cawnpore, 1871, under the title of رسائل ماعرا

Written in a fair Nasta'liq, within coloured borders

Not dated, apparently 18th century.

No. 334.

foll 122, lines 11, size  $7\frac{1}{4} \times 4\frac{1}{4}$ ,  $5\frac{1}{2} \times 3$ 

دیوان غنی

## DÎWÂN-I-GANÎ.

Maulânâ Muhammad Tâhî Ganî, a resident of Kashmîr, was, according to the author of the Riyâd-ush-Shu'arâ, the disciple of his learned countryman Maulânâ Muhammad Muhsin Fânî, a poet of great eminence. He adopted the poetical title of Ganî as a chronogram for the year A H 1060 = A D 1650, the year in which he composed poetry for the first time. Ganî flourished during the governorship of Zafar Khân Ahsan, and possessed a great admiree in the person of Nawwâb Wahîd

Zamīn Tahir Wahīd Gāmī enjoys the reputation of having a great command over the Persian language as well as for composing elegant verses

His companions Abū Talīb Kalīm and Hājī Muhammad Jān Qudsī greatly admired the poetical compositions of Gāmī while the celebrated Saīb for his own bayad made a selection of two hundred and twenty verses from Gāmī's diwān. According to the authors of the *Riyāḍ uṣṣh Shu'arā* and *Majma' un Nafais* Gāmī left about twenty thousand verses. Although a poet of vast learning Gāmī had no ambition to attach himself to the Imperial throne. Tahir Nasrābādī states on a reliable authority that the emperor of India once wrote to Sayf Khan the governor of Kashmir to send Gāmī to the Imperial throne. Being requested by Sayf Khan the poet instructed the governor to report to the emperor that he (the poet) was insane and could not therefore attend the court. Sayf Khan objected to this saying how could he apply the term *insane* to a sound man? At this the poet all of a sudden tore his collar and like one insane marched off towards home and died after three days. The date of his death is fixed in A.H. 1049 ≈ A.D. 1668 in the beginning of Aurangzib's reign. Gāmī's diwān was collected by his friend Muhammad Ali Mahir who composed the following chronogram on the poet's death quoted in *Rieu* n. p. 692 —

نهی چون کرد نرم مسح را کردند نارنجس  
که آگاهی سویی دار بقا از دار فانی مد

For notices on the poet's life see Tahir Nasrābādī fol 205<sup>b</sup> *Riyāḍ uṣṣh Shu'arā* fol 140 *Riyāḍ uṣṣh Shu'arā* fol 287<sup>b</sup> *Majma' un Nafais* vol. II fol 344<sup>b</sup> *Rieu* lib. Ethn. Bodl. Lib. Cat. No 1127

#### Contents —

fol 1<sup>b</sup> Qaṣīdahs

Beginning —

سور داع دل ما دفع سد از مرهم  
گرمی سمع رکاحور نمگردد کم

The Qaṣīdahs are intermixed with *Farās* *Masnavīs* and *Qit'as*  
fol 10<sup>b</sup> *Gazals*

Beginning —

حسینی کو که از صد خرد سوزن کسم نا را  
کم رنصر نای حوسن دامان صحرا را

fol 11<sup>o</sup> *Rubāi*



## Beginning

چون بسب در امانادگم کس را ملک  
 تر حاشنه از حه رو بستم هر اک  
 دعوی برانری ندارم نکسی  
 پر حاک حرا برانرم کرد ملک

The dîwân of Ganî has been printed in Lucknow, A H 1261

A good copy, written in clean minute Nasta'liq, within gold ruled borders, by order of one Khwâjah Muhammad Khân.

Dated A H 1160

Scribe محمد حسن الله

## No 335.

fol 98, lines 14, size 8 × 5, 6 × 3

The same

Another copy of Ganî's dîwân, beginning with Gazals —

حموی گو که از صد درد برون کسم نا را الح

fol 82<sup>b</sup>. Rubâ'is, beginning as in the preceding copy —

چون بسب در امانادگم کس را ملک الح

fol 92<sup>a</sup> Miscellaneous verses consisting of târikhs, eul and satires, etc, which were added towards the end of Ganî's dîwân by his pupil Muslim, as would appear from the following short intimation in the beginning —

مذمومه از قسم نوارج و تعریفا ، و هجو ، و حیره که  
 مسطور ساگرد مرصع ، مسطور بعد مرصع ، اسعار در آخر  
 دیو بصیف لطیف درج مشاحیه درجها بهمان ترتیب ،  
 حلی تقدیم و نا-ر برای تفریح صغر و کبر بیانه تحریر  
 متا کدام شعر از اسعار مشهوره مرصع ، نافی بنامد والله  
 اذ

The first eight Gazals have a commentary on the margin extending from fol 1<sup>b</sup>-3<sup>b</sup>

Written in minute Nasta liq on various coloured papers

Dated A H 1273

### No 336

fol 177 lines 15 size 10 x 4½ 8 x 3½

یوسف و زلیخا

## YÛSUF WA ZALÎKHÂ

A Masnawî by Nazim

Mulla Nazim of Herat who as stated in Rieu was the son of Shah Rida Sabzwari flourished during the time of Shah Abbas II (A H 1052-1077 = A D 1642-1667) He was a pupil of Maulana Farihi and a court poet and favourite of Ahbas Quli Khan Shamlu the Beglerbeg of Herat at whose request the poet composed the present Masnawî. The poet himself says in the epilogue that he spent fourteen years in the composition of this poem having commenced it in A H 1058 = A D 1648 and completed it in A H 1072 = A D 1661. The style of the Masnawî is very highly spoken of by his contemporary biographer Tahir Nasrabadi and other taghbirah writers. Nazim died in A H 1081 = A D 1670.

For further particulars see Tahir Nasrabadi fol 195 Majma un Nafais vol II fol 468<sup>b</sup> Riyad ush-Shu'ara fol 43<sup>o</sup> Rieu II p 692 Ethe India Office Lib Cat Nos 1593-1598 Ethe Bodl Lib Cat No 1130 W Pertsch Berlin Cat pp 29 721 and 927 Sprenger Oude Cat pp 129 151 and 515 Âtash Kadah p 156

Beginning as in Ethe India Office Lib Cat —

حدانا خون مسهرم ه کسا

دلہ طوطی کی و آنسہ سا

Printed Oude Alhbar Press Lucknow A H 1286

Written in careless Nasta liq within coloured borders

Dated A H 1170

## No. 337.

fol 124, lines (central column) 14, (marginal column) 28,  
size  $9 \times 5\frac{1}{2}$ ,  $7\frac{1}{2} \times 4$ .

دیوان عزام

## DÎWÂN-I-'AZÎM.

'Azim or 'Azîmâ, who was born in Nîshâpûr, belonged to a respectable family of that place. All the members of his family were noted for their attainments as men of letters and poets of distinction. His father, Maulânâ Qaydî, who was a nephew of the distinguished poet Nazîrî, and himself a poet of some note, came to India during the reign of Shâh Jahân, and died at sea on his way back to his native country in A H 1064 = A D 1653. 'Azîm's brother, Mullâ Muqim or Muqîmâ, with the *takhalluṣ* Faujî (a copy of whose *diwân* is mentioned in Rieu, p 690), also came to India and entered the services of Mirzâ Jân Beg, a general under Shâh Shujâ' Faujî, after performing a pilgrimage to Mecca returned to Nîshâpûr, where he died at the age of forty-two in A H 1075 = A D 1664. Referring to his respectable connection, 'Azîm, in course of his admonitions to his son, speaks thus on fol 113<sup>b</sup> (margin) —

این تو گزیده دل‌دیری  
ارمغان صدف و بهاری  
دست ، رد و حادث سرورست  
ای ماه قابل ردوست

Most of the poems of 'Azîm are in praise of Shâh Sulaymân (A H 1077-1105 = A D 1666-1693), Bayrâm 'Alî Khân of Nîshâpûr, who died, according to a chronogram on fol 51<sup>a</sup>, in A H 1071 = A D 1660, and his son, Muhammad Ibrâhîm.

The author of the *Natâ'ij-ul-Afkâr* adds further, that 'Azîm enjoyed the warm favour of Mirzâ Sa'd-ud-Din Muhammad Râqim, Wazir of Khurâsân.

The conflicting statements of Azîm's biographers regarding his visit to India have thrown us into great confusion. The authors of the *Riyâd-ush-Shu'arâ*, *Makhzan-ul-Ga'â'ib* and *Khulâsat-ul-Afkâr* state that 'Azîm came to India during the time of Shâh Jahân, while the first named two authors assert that the poet was entrusted with the

Diwaniship of Lahore by the emperor. While Sarkhush a contemporary biographer of Azim followed by the author of the *Majma un Nafis* notices two different poets of the same name viz *ای سارخوش* and *آسا* and says that the former never came to India and that the latter was the Diwan of Lahore and concludes his accounts of the two poets in few words —

ای سارخوش — مکر ناره بود در هندوستان  
آسا — دیوان بنواب لاهور نیر حوس مکر  
نامده —

Dr Rieu who could not trace anything to prove Azim's residence in India seems to support the statement of Sarkhush that the poet never came to this country but the fact that Sarkhush completed his *tadhkirah* in A.H. 1093 = A.D. 1682 after which Azim lived for many years and further the existence of the verse in which the poet speaks of his becoming a Hind parast seem to support the statements of the author of the *Riyad ush Shu'ara* and others.

The lines referred to (found on fol 116 of the diwan) are as follows —

گردیدم مکر ناره  
طریقی و سارخوشی

Tahir Nasrabadi who speaks of the poet in the present tense does not touch the point of Azim's coming to India and simply remarks that although he (Tahir) could not visit Azim he heard from his relatives that Azim was a good poet and belonged to a family the members of which were polished and enlightened. *Shir Khan Lodi* another contemporary of Azim gives only a short account of the poet's brother Qaydi without mentioning the name of Azim. According to the author of *Mirat us Safa* (Rieu p 701) Azim died in A.H. 1110 = A.D. 1698 or according to the authors of the *Khulasat ul Afkar* *Nataj ul Afkar* and *Naqmah i Andalib* (Rieu *loc cit*) in A.H. 1111 = A.D. 1699.

For notices on Azim's life see Tahir Nasrabadi fol 180<sup>b</sup> *Khulasat ul Afkar* fol 124 *Riyad ush Shu'ara* fol 271<sup>b</sup> *Nad i Bayda* fol 150 *Khazannah i Amirah* fol 333<sup>b</sup> *Makhzan ul Garab* vol II fol 564 *Nataj ul Afkar* p 298. See also Rieu II, p 701. Sprenger *Oude Cat* pp 113 358.

#### Contents —

fol 1<sup>b</sup> Qasidahs in praise of Bayram Ali Khan and his son Ibrahim Khan

Beginning —

ای رسم الله کل، بر مرقن ریخته  
شکر الصد اران در کام انسان ریخته

On the margin of fol 1<sup>b</sup> begins the Masnawī called **مور عام** —

دارم سر حمد حق تعالی الح

This Masnawī, dealing with the creation of the world, morals, mystical love, etc., was composed by the poet at Qandhā after the death of his father in A.H. 1064 = A.D. 1653. It also contains eulogies on Shāh 'Abbās II, Muzā Sa'd-ud-Dīn (Wazir of Khurāsān), Safi Quli Khan and others.

fol 15<sup>b</sup>–120<sup>a</sup> Chronograms on several contemporary events, the dates of which range from A.H. 1055–1082 = A.D. 1645–1671.

fol 116<sup>b</sup> Preface which 'Azīm wrote to the **جامع التوائد**, Jamī'-ul-Fawa'id of Bayrām 'Alī Khān.

Beginning —

واحد الداد، کسر الستاء، ستم المایی را بنایس و بنایس  
بی مسها سراوار الح

The date of completion of the preface, A.H. 1068 = A.D. 1657, is expressed by the following chronogram —

سومب بی تاریخ مجموعه سرام خان

fol 117<sup>a</sup> (margin) **جامع التوائد**, Jamī'-ul-Fawa'id of Bayrām 'Alī Khān. This Masnawī is chiefly devoted to the praise of God and the prophet.

Beginning —

الهی دیدۀ ده حالی ار س  
که سورد ار نگاهس بردۀ س

fol 120<sup>a</sup> Another Masnawī in praise of a garden called **نوع فرح**.

نحس  
Beginning —

سناهی دشت موتی آمس  
سان نور تلی، ار سس

Written in a minute Nasta'iq Not dated apparently 18th century  
 Some folios at the end contain short selections from the diwan of  
 Jalil Asir written in a different hand

No 338

fol. 322 lines 10 size 8 x 5 1/2 x 2 1/2

دیوان ملا رفیع

# DÎWÂN-I-MULLÂ RAFÎ

Mirza Hasan Beg Rafi مرزا حسن بک رفیع was originally an inhabitant of Qazwin but on account of his long residence in Mashhad he is better known as Mashhadi. The author of the Majma' un Nafi' relates that when Abd Ullah Khan Uzbek invaded Khurasan (A.H. 991 = A.D. 1580) he took away with him along with other prisoners Mirza Rafi who was only a boy at that time. Rafi's remarkable intelligence attracted the attention of Nadr Muhammad Khan the governor of Balkh. The same author further adds that when Shah Jahan conquered Balkh and defeated Nadr Muhammad Khan (A.H. 1006 = A.D. 1646) Rafi with Nadr Muhammad's son came to India. The author of the Natar ul Afkar states that Rafi came to India before Shah Jahan's expedition to Balkh. Rafi's contemporary biographer Tahir Nasr-abadî gives us to understand that the poet who was the Kitabdar of Nadr Muhammad Khan and whose wife's sister the poet married drew the attention of Shah Jahan and was brought to India by the emperor and that Haji Muhammad Jan Mashhadi maliciously reported to Shah Jahan that Rafi was only an ordinary poet. This says Tahir hopelessly lowered the poet's position and he was deprived of the imperial favour for ever. But the author of the Riyad ul-Shu'ara and other later biographers distinctly say that the above statement of Tahir is untrustworthy. We can however rely upon the statement of the author of the Khirzanah: Amirah who on the authority of Abdul Hamid's Padshah Nimah relates that on the 14th Rajab A.H. 1054 = A.D. 1644 Hasan Beg Rafi Munshi of Nadr Muhammad Khan came to pay respect to the imperial throne and received the *Khilat* and a reward of three thousand rupees and was subsequently honoured with the *man ab* of five hundred and that on the 4th Rabi' A.H. 1063 = A.D. 1652 the poet received a reward of three thousand for composing a poem in

praise of the emperor. The same author, supported by several others, relates that Rafi' also received once a reward of five hundred rupees from Shâh Jahân's daughter, Jahân'Ârâ Begam, for a verse in a poem which he composed in praise of the garden باغ بہار، بحس.

As a poet Rafi' is highly spoken of by his biographers, but as a refined prose-writer he enjoys a still wider reputation. He obtained the warm favour of Prince Dârâ Shikûh, to whom he addressed many laudatory poems. During the time of Aurangzib, Rafi' was appointed the Diwân of Kashmîr, and after resigning the imperial service passed a retired life in Delhi. Tâhî says that, at the time of the composition of his work A.H. 1083 = A.D. 1672, he heard that Rafi' was living in great distress. Sarkhwush, who wrote his work in A.H. 1093 = A.D. 1681, speaks of the poet in the past tense. The author of the Mu'ât-ul-'Âlam, composed in A.H. 1078 = A.D. 1667, says that the poet had then given up the imperial court and was leading a retired life. So we may conclude that Rafi' died some time between A.H. 1083 and 1093 = A.D. 1672 and 1682.

For references see Tâhî Nasîbâdî, fol 156<sup>b</sup>, Mu'ât-ul-'Âlam, fol 443<sup>b</sup>, Majma'-un-Nafâ'is, vol 1, fol 162<sup>a</sup>, Khazânah-i-'Âmiriyyah, fol 173<sup>b</sup>, Suhuf-i-Ibrâhîm, fol 328<sup>a</sup>, Nishtar-i-'Ishq, fol 705, Natâ'ij-ul-Afkâr, p 179. See also Erbe, India Office Lib Cat, No 1603, Sprenger, Oude Cat, pp 92, 111, etc.

Besides the diwân Rafi' also wrote several Masnawis

#### Contents of the diwân —

fol 1<sup>b</sup> Qasidas, mostly in praise of Shâh Jahân and Dârâ Shikûh, arranged in alphabetical order

Beginning —

نا بدھي خون صده ، مدہ خود را صفا  
نا دل بوي سود گوهر حسن آستا

fol 65<sup>b</sup> Gazals in alphabetical order

Beginning —

اي نام تو از حوی آراس ديوانها  
زين نام بھر حوان طاهر مدہ مرمانها

fol 316<sup>b</sup> Rubâ'is

Beginning —

ان سحر دان کہ طال ، ديباسد  
ھر يك نگمان بحوس نكاسد

Written in ordinary fair Nasta'liq

Dated R'jab 1110 1089

No 339

fol 59 lines 15 size 9 x 6½ x 4

دبوان

## DÎWÂN-I-BÎNISH

The lyrical poems of Bînish

Bînish with his proper name Ismâ'il was a Kashmîrian poet of some distinction. According to the author of the *Suhuf-i Ibrahim* the poet's ancestors belonged to Persia but the poet was born and brought up in Kashmîr. He came to Delhi during the time of Aurangzib. According to Rieu some of the poet's poems are addressed to Safshikan Khan who accompanied Aurangzib on his expedition to Kashmîr in the sixth year of his reign. A copy of the poet's *Kulliyat* containing several *Ma'nawis* is noticed in Rieu ii p 63.

For notices see *Majma'un Nafais* fol 81 *Piyadush Shu'ara* fol 68<sup>b</sup>, *Suhuf-i Ibrahim* fol 134 *Nishtar-i Ishq* fol 280 *Makhzan ul Gharib* fol 115

The present copy contains only the poet's *Gazale* arranged in alphabetical order

Beginning —

مرد خون حرف خواہد از لب اظهار ما  
مرد مسکین من رنگ بر رخسار ما

Written in fair Nasta'liq

This copy dated the 6th Pab' I A.H. 1304 was written by the Library scribe Fadl ul Bun at the request of Shihab ud Din Khuda Bakhsh the then assistant Librarian

Written in a neat good Nasta'liq



## No. 340.

fol. 75, lines 12, size  $6\frac{1}{2} \times 4\frac{1}{4}$ ,  $4\frac{1}{2} \times 2\frac{1}{4}$ .

The same

Another copy of the *diwân* of *Binîsh*, containing *Ġazals* without alphabetical order. Slightly defective at the beginning.

The initial line with which this copy opens is illegible, and the second *Ġazal* begins thus

هرگر رسد بحره ، طلا ، آمسا لهم  
ار آبروي حويس خود را لالام

Written in a careless *Nasta'liq*

Apparently 19th century

## No. 341

fol. 486, lines 27 (in 4 coll.), size  $12\frac{1}{2} \times 8$ ,  $10 \times 5\frac{3}{4}$

کلیات ، صا .

## KULLIYÂT-I-ŞÂ'IB.

The poetical works of *Şâ'ib*

*Muzâ Muhammad 'Alî*, with the poetical title of *Şâ'ib*, مرزا محمد ، *علي السلسله صا .*, was, according to the author of the *Suhuf-i-Ibrâhîm*, son of *Muzâ 'Abd ul-Rahîm*. *Şâ'ib* is called *Tabrizî* as well as *Isfahânî*. The fact is that the ancestors of *Şâ'ib* originally belonged to *Tabriz*, where they were settled from a long time. Under the patronage of *Shâh 'Abbâs the Second*, the poet's family was removed to *Isfahân*, and his father was honoured with the post of the *Kad Khudâ*, or provost of the merchants of '*Abbâsâbâd*. It was in *Isfahân* that *Şâ'ib* was born in about A.H. 1012 = A.D. 1603. It is said, in the *Riyâd-ush-Shu'arâ*, that at an early age *Şâ'ib* showed a peculiar taste for poetry, and spent his days in the company of learned men such as *Hakim Ruknâ*, *Shifâ'i*, and

other Several biographers state that Sa'ib in his youth performed the pilgrimage at Mecca and then visited the sacred tomb of the Imam Musa Razi in Khurasan and the author of the *Nahar al-Ihq* in support of this statement quotes the following verse of the poet —

لله الصمد که بعد از مشرَح صایب  
عهد خود تازه سلطان خراسان کردم

On his return to Isfahan Sa'ib contemplated another voyage which brought him to India during the latter period of the reign of Jahangir. Here he found a most benevolent patron in Zafar Khan the governor of Kabul through whose influence the poet entered the court of Shah Jahan. This emperor showed great favours to Sa'ib and honoured him with the title of Mustafid Khan and the command of one thousand. Later on when Sa'ib's father came to India to induce the poet to return to Isfahan he (Sa'ib) instead of yielding to the desire of his father accompanied his munificent patron Zafar Khan to the beautiful city of Kashmir. Shih Khan in his *Mir'at ul Khayal* states that many offers of high appointments were made to Sa'ib by Shah Jahan which the poet did not accept on the excuse of the weak state of his health and his strong desire to return to his native country. Sojourning for some time in Kashmir Sa'ib returned to Persia to spend the remaining portion of his life under the patronage of Shah Abbas the Second and Shah Sulayman Safawi and received from the former named king the title of Malik ul Shuar. It is related that from Isfahan Sa'ib sent the following verse to Zafar Khan for which he received five thousand rupaes from the governor —

در دستانرا ناکسان ناد کردن است  
ورق هر لعلی بپای سود نر می افکند

Sa'ib is admitted on all hands to be the greatest among the modern Persian poets and the creator of a new style of poetry. Abul Laili in his *Khulasat ul Afkar* remarks that Sa'adi was the originator of Ghalz to which Babi Lughani gave a new colour but that Sa'ib was the founder of a new school.

According to Lahur Na'rabadi as stated by Arzu Sa'ib's verses amount to one hundred and twenty thousand but Shih Khan says that he saw the poet's diwan consisting of only eighty thousand verses. He was also conversant with Turkish for almost all the copies of his diwan contain poems in Turki and Azari.

Sa'ib died a peaceful death in Isfahan according to the following chronogram by the contemporary poet Wazir in A.H. 1088 = A.D. 1677 —

حون کاروان حاج حروسان و کوه ، رنان  
 آمد بکاک بوس بک ، آ ، حوسگوار  
 در نای رزم ، اری حوس ، من رد  
 مند بهر سلسل ر مردوس آسکار

On fol 4<sup>b</sup> is a Qasidah in praise of Shâh 'Abbâs, the following last three lines of which refer to a building in Isfahân erected by the Shâh in A H 1057

در سواد اصفهان دولت سرائی طرح کرد  
 کر سکوه او حقل گردید مهر آسمان  
 حون سون الهمی صور ، انجام ناف ،  
 این سایی مسیت بساد از نفس بهان  
 حامه صای ، رزم رد اری نارج او  
 فله گاه ناحداران باد دایم این مکان

fol 10<sup>b</sup> A Masnawî on the conquest of Qandahâr - مسوی در فتح قندهار

Beginning —

برارنده ناه و کلاه  
 حدیو جوانب هاس ماه

This Masnawî is also noticed in Rieu, p 694, where it is said to be in praise of Shâh 'Abbâs, while in Ethé, India Office Lib Cat, No 1606, it is called *مسوی رزمه*, and is said to have been dedicated to Shâh Sulaymân in A H 1079. But from a revision of the poem it would appear that it deals with two different subjects, and is divided into two parts, the first, beginning with the above line, is purely in praise of Shâh 'Abbâs, the second, beginning on fol 11<sup>a</sup> with the line —

حورور دگر مهر رزمی مسان

is only a description of the battle. The year A H 1079, in which, according to Ethé (*loc cit*), the Masnawî was composed, is not found here

fol 12<sup>b</sup>-13<sup>a</sup> blank

fol 13<sup>b</sup> Gazals in alphabetical order

Beginning —

اگره مد سم الله بودي تاج جوانها  
 ب نا صامت لوط سراره ديوانها

f 1 468<sup>b</sup> A few Turkish *Gizals* arranged in alphabetical order

Beginning —

نه احساح که صافي و نره سراب مسکا  
 که اور نهاله مسي و نردي آفات مسکا

fol 470 blank

fol 470<sup>b</sup> مطالع *Matlah* or opening couplets

Beginning —

حسرت اوقات و ا حون ر دل نروون رود  
 داغ مررلد ا صوب و صب ار دل حون رود

fol 478 Unfinished *Gazals*

Beginning —

حدانا در نذر اين نعره مسانه ما را  
 مكن بومسد ار حسن قبول امسانه ما را

The colophon dated Jamadi II A.H. 1070 runs thus —

قد فرغ من كتابه هذا الديوان يتوفى احد الملوك الناصر  
 اوابل حسر الآخر من اخر الصمدى سنة سبعين بعد الالف من  
 الهجرة السريفة السورة الهـ و هـ حله و آله افضل الصلوات و  
 اكمل الصحة—

Scribe محمد رضا

Written in a clear minute *Nasta'liq* within gold ruled borders with illuminated frontispieces on foll 1<sup>b</sup> 2 and 13<sup>b</sup>

## No. 342.

x 6

fol. 429, lines 30' (in 4 cols.), size  $12\frac{1}{2} \times 7\frac{1}{2}$ ,

The same

Another valuable copy, containing the earlier collection, following before the of Sâ'ib, written in A H 1080 = A D 1669, i.e. eight years by the S<sup>t</sup> poet's death in Sâ'ib's own house at Isfahân

## Contents —

fol 1<sup>b</sup>. Qasidâhs The number of Qasidâhs in this copy is while the preceding copy contains fourteen The order of arrangement in this is also different from the previous copy

Beginning

تا نه گردیده امب حورسید . امب آسکار  
مسب آبی دن بروی خود ر هم اسکار

fol 12<sup>b</sup> Masnawîs

Beginning as in the preceding copy

برارندۀ ناح و نص و کلاه

fol 14<sup>a</sup> blank

fol 14<sup>b</sup> Gazals in alphabetical order, beginning as in the preceding copy

fol 386<sup>b</sup>—387<sup>a</sup> blank

fol 387<sup>b</sup> مطالع, or opening couplets

Beginning —

را ارباب . بحود نسب بر دل نار عالم را  
سکرونی مروں ار همل . پسې گسب مرم را

fol 400<sup>b</sup>—401<sup>a</sup> blank

fol. 401<sup>b</sup> Unfinished Gazals arranged in alphabetical order

Beginning

آس امروور حنون سد دامی صحرا مرا  
طسب آس ربح . برسر لاله مرا

fol 420<sup>i</sup>—421<sup>a</sup> blank

fol 421<sup>b</sup> , مفردا, or detached lines

of the poems

following before the

by the S<sup>t</sup>

eighteen,

segment

rest of

10-

Beginning —

سوی حق بحر ۱۰۰ م راهی شده را  
گشگویی این گهر کم میکند خورده را

fol 426 blank

fol 426<sup>b</sup> Turkish Gazals in alphabetical order beginning as in the preceding copy

fol 4 8<sup>b</sup>-42<sup>a</sup> blank

This copy ends with some detached verses arranged in alphabetical order

The following colophon on fol 428 says that this valuable copy was written in Jamadi II A H 1080 in Saib's own house at Isfahan —

عبادت الهی باریح مهر جمادی الثانی در دارا اقامه اصهان  
در منزل قابل این افکار انکار در سه هزار و هشتاد نایام  
نویس —

Scribe مرموم مکسده عارف نوری

A copy of Saib's diwan written in Shikastah hand by this عارف نوری in the beginning of A H 1096 in the house of Saib is noticed in W Pertsch Berlin Cat p 930

Written in a beautiful minute Shikastah hand within gold ruled borders with a fairly illuminated frontispiece

On fol 429<sup>b</sup> a note runs thus —

بمعون ملک الوهاب کتاب میرزا صائب نوری از مطلع تا مطلع  
بمطالعہ راسخ العبدت شده شد سر رمان کان رضوی سره  
نواب مجد الدوله حیدر الاحد کان صوفی ۱۰۰ و وزیر اعظم  
دستور معظم شاه عالم نادرشاه غازی به توحه خاص ماهراده نادر  
حکمت در آمده شد ۱۲۷۹ هجری شد شد —

## No 343

fol 379, lines 21 (in 4 cols), size  $13 \times 8\frac{1}{2}$ ,  $9 \times 5\frac{1}{2}$

The same

Another fine copy of Sâ'ib's Kulhiyât  
Beginning with Qasidahs

ای سواد سرین قامت موندای رمن  
معر حاک ار نگهب مسکن لبان ، ناه رمن  
مونه ار ریگه ، صحرائ صراط المسقیم  
رمنه ار نار و بود حامه او ، میل المنس  
در بستان طل ، یک العباس گوی نوهر  
در حریم قدس یک پروانه او ، روح الامس

fol 9<sup>b</sup>. Masnawî  
Beginning

برارنده ناح و تح ، و کلاه الح

fol 11<sup>a</sup>-12<sup>b</sup> Blank  
fol 12<sup>b</sup>, Gazals.  
Beginning

اگر نه مد اسم الله بودی ناح و وابها الح

fol 317<sup>a</sup> Matâli', in alphabetical order  
Beginning'—

رد خوطه نسکه در تن حاکي روان ما  
گردید رفته رفته رمن آسمان ما

fol 325<sup>b</sup>. Fards or single verses, arranged in alphabetical order  
Beginning —

روحدث ، همان وجود نا برحا الح

fol 329<sup>b</sup> ، مرفوما ، or detached verses (incomplete gazals)  
Beginning

مکن بی بهره یا ز ، اره قول دل ببايم را  
بهره هم جوان آ ، ده سع زبانم را

Written in a very clear and beautiful Nasta'liq within gold ruled borders with illuminated frontispieces

Dated Safar 1111<sup>9</sup>

Scribe محمد بن الحسن الساسي

### No 344

fol 548 lines 2 (in 4 cols) size 1  $\frac{1}{2}$  x 11 1- x 7

The same

Another copy of Sayids Kulhiyat

Beginning with Gazals —

اگر نه مدد اسم الله الح

fol 514 Qaidahs

Beginning —

تا نگردی مودد تمامت آسکار  
آبی در بری مودد جسم اسکار

fol 530 Incomplete Gazals

Beginning —

آتش از رخسار مدد الح

This section ends with the gazals ending in the letter ن

fol 540<sup>b</sup> Ma nawi

Beginning —

بر آورده ناح الح

fol 547<sup>b</sup> Turkish Gazals

Beginning —

نه احساح که ساقی الح

Written in a clear Nasta'liq within gold ruled borders with a double-page unwan and a beautiful illuminated frontispiece

Not dated probably 18th century



## No 345

fol 510, lines 26 (4 cols), size 11 × 7, 9 × 5½.

The same.

Another copy of Sâ'ib's Kulhyât  
Beginning with Qasîdahs —

ای سواد سیرین الح

fol 17<sup>a</sup> Masnawî  
Beginning

برارنده ناح الح

fol 18<sup>b</sup> Blank  
fol 19<sup>b</sup> Gazals  
Beginning as usual

اگر نه مدد اسم الله الح

fol 493<sup>b</sup> مطالع  
Beginning —

سیر ، اوقا ، سمد ، خون ر دل سرون رود  
داع مررید است فو ، وصف ار دل خون رود

fol 497<sup>b</sup> منصرفا ،  
Beginning —

حدایا در بندر این نعره مسانه ما را

Written in ordinary Nasta'liq, within gold and coloured ruled borders

Some folios towards the end are wormed and damaged  
Not dated, apparently 18th century

## Nct 346

fol 812 lines 17 size 10½ x 6½ 6 x 4½

## دیوان صائب

This collection of Saib's poems is similar to the *مأخذ صغیر* mentioned in the India Office Lib Cat No 1608 and W Lertsch Berlin Cat p 930

fol 1<sup>st</sup> Gazals arranged in alphabetical order except the first which runs thus —

تا رب از حرفان مرا بماله سرشار ده  
عشم بنا جان آگاد دل مدار ده

fol 2 The first alphabetical Gazal begins thus —

زخی بغمه السوز برق ملخیا  
نصده مکرری نوبهار مسریها

The usual initial Gazal beginning with the line *اگر نه مد بسم الله* is the third (gazal here

fol 821 Incomplete Gazals  
Beginning —

مدایا در بندر این نعره مساله ما را

fol 828 Lushai Gazals beginning as usual —

نه احساح که سائی ال

fol 825 to 862 are supplied in a later hand

Written in a fair Nasta'liq within gold ruled and coloured borders with a fairly illuminated frontispiece

Not dated apparently 18th century

## No 347.

fol 343, lines 17, size  $9\frac{1}{2} \times 6$ ,  $7 \times 3\frac{1}{2}$

The same

Another copy of Sâ'ib's diwân

Beginning —

اگر نه مدد اسم الله الح

fol 327<sup>a</sup>-329<sup>a</sup> Blank

fol 329<sup>b</sup> Matâh

Beginning —

سب سوي حق عز تسلیم الح

At the end, as well as on fol 326<sup>b</sup>, we find the words ، بلع صای , which lead us to suppose that this copy was revised by Sâ'ib himself. The margins in most places contain numerous additions in a different hand

Written in ordinary clear Nasta'liq, within gold and coloured ruled borders, with a double-page 'unwân and a frontispiece

Not dated, apparently 17th century

## No. 348.

fol 408, lines 24, size  $15\frac{1}{2} \times 10$ ,  $12\frac{1}{2} \times 7$

The same

A very large collection of the poetical works of Sa'ib in two volumes

Vol. I

fol 1<sup>b</sup> Qasîdahs, beginning as in most copies —

ای سواد عسری الح

fol 20<sup>a</sup> Masnawî, beginning as usual —

برارندۀ ناح الح

This volume ends with a portion of the Gazals ending in the letter د

## No 349

fol 371 lines 20 size 15 above

The same

Vol II

This copy which is the continuation of the above first volume begins with the remaining portion of the Qasidas ending in the letter د —

ر امك دنده بدرد رنگ ار دل كجا حرد  
 انر در دل ندارد گره گر نوئا حرد

fol 363 Turkish Gazals beginning as usual —

نه احساح كه مافي الح

fol 364<sup>b</sup> سفرنام beginning as usual —

حدا نا در بدر اين لغوه مساه ما را الح

fol 36<sup>b</sup> مطالع

Beginning —

حسرت اوقات شوا الح

Both the volumes are written in a fair Nasta'liq hand within gold ruled borders

Not dated apparently 18th century

## No. 350.

fol. 67, lines 15, size  $8 \times 1\frac{1}{2}$ ,  $6\frac{1}{2} \times 3$

دیوان مہدی

## DÎWÂN-I-MUHÿÎ.

This diwân, containing Gazals of mystic character, is generally ascribed to the great saint Muhyi-ud-Dîn 'Abd-ul-Qâdir Jîlâm, better known as Gaus-us-Saqalayn or Gaus-ul-A'zam, who died in Rabi' II, A H 561 = A D 1166, February, but the fact that the best authorities do not attribute any diwân to this saint throws grave doubt on the above assertion. For a similar instance it should be remembered that the Futûh-ul-Haramayn of Muhyî Lâî has also been incorrectly ascribed to the above-named saint (see vol. II., p. 120 of this Catalogue). A copy of this diwân, under the title دیوان مہدی، حیدر، علی، is noticed in Ethé, India Office Lib Cat, No 930. See also Rieu, p. 696, Sprenger, Oude Cat, p. 501, Stewart's Cat, p. 58.

Beginning —

بی حجابہ در آرد در کاسائے ما  
کہ کسی نہ بہت زرد درد تو در حائے ما

The initial verse quoted in Ethé, India Office Lib Cat, *loc cit*, is the seventh line in this copy.

The colophon as usual ascribes the work to the saint عبد القادر الہی

A seal of a certain A'zam 'Alî Khân Bahâdur, dated A H 1199, is fixed at the beginning.

Written in ordinary Nasta'liq

Dated the fifteenth year of Muhammad Shâh Pâdshâh's reign  
= A H 1145 = A D 1732

No 351

fol 30 lines 15 size 9 × 5 6 × 3

The same

Another copy of the same work

Beginning as in the India Office Lib Cat No 930 —

گر بای سر ترب ویرانه ما  
سی از خون مگر آب رده خاوه ما

A beautiful copy Written in fan Nasta'liq within gold ruled borders with an illuminated frontispiece

Not dated apparently 18th century

No 352

fol 20, lines 11 size 8 × 1½ 7 × 3½

دیوان محدرب

DÎWÂN-I-MAJĎÛB

Muzi Muhammad with the poetical title of MajĎûb was according to Tahir Nasrabadi fol 109<sup>b</sup> a native of Tabriz This biographer speaks highly of the poet's deep Sufistic tendency and of his ability in poetical compositions Some chronograms relating to his pilgrimages to Mecca and Najaf performed once in the company of his father his father's death and some other contemporary events the dates of which range from A H 1040-1063 = A D 1631-1652 are found on fol 194<sup>b</sup>-195<sup>b</sup> of this copy None of the biographers fixes the date of MajĎûb's death but the following line of a Rubai quoted by Dr Rien from his copy gives the poet's death in A H 1093 = A D 1682 —

کسا آسود در نه حالی

We cannot therefore account for the chronogram quoted by Tahir and the author of the Riyâd ush Shu'ara giving the date A H 1006

= A D. 1597, in which the poet is said to have completed his Maṣnawī Shāh Rāh-i-Najāt

Besides the aforesaid Maṣnawī, which consists of three thousand verses and the dīwān, Maḥdūb left, according to the author of the Makhzan-ul-Gaiā'ib, fol 830, three or four more Maṣnawīs, selections from which are given by Tāhī, Āḥū, and others.

According to the last Rubā'ī in this copy the poet completed the dīwān in A H 1063 = A D 1652 expressed by the words *هوان تر دُر*.

For further particulars see, besides the references given above, Sprenger, Oude Cat, pp 131 and 179, Rieu, ii, p. 696<sup>b</sup>, Rieu Suppl., No 331.

#### Contents of the dīwān

fol 1<sup>b</sup> Ġazals in alphabetical order.

Beginning

الهی ۛ مدك العاصي اناكا  
معرا بالدور ، مد دحاكا

See Rieu Suppl., *ib*, where the word *مد* is wrongly substituted for *د*

It should be noticed here that the first two verses are taken from the Dīwān-i-‘Alī, the authorship of which is popularly attributed to ‘Alī the fourth caliph

fol 164<sup>b</sup> Qasīdahs, Qit‘ahs, Tajrī‘-bands, etc Beginning as in Rieu, *ib* —

رور ناروي ترا الله اكبر شاهد است  
گودل ۛ هم نو مكر ناض ۛ سر شاهد است

fol 196<sup>a</sup> Rubā'īs

Beginning —

از مرتبه ۛي سره ، دارد حسن  
از رنگه ، رح ۛلي سره ، دارد حسن

Written in careless Nasta‘līq on various coloured papers.

Dated A H 1265

No 353

fol 16 lines 11 size 8 x 5 6 x 3½

صائد محدود

QASÂ ID-I MAJDÛB

Qasidas by the same Majdûh

Beginning —

سہارا سورنالا رام حب مدارالح

Written in a clear Nasta liq

Dated A H 1209

No 354

fol 108 lines 9 size 8 x 4½ 5½ x 3

دیوان کرامی

DÎWÂN-I-KIRÂMÎ

The biographers notice about a dozen of poets under the title of Kirâmî or Girâmî and as usual confound them with one another

See Ethic India Office Lib Cat No 1625 See also Sprenger Oude Cat pp 128 and 412 Picot p 714 and in p 1092 W Pertsch Berlin Cat p 66 Nos 36 37 38 39 40 41 and pp 1172<sup>b</sup> and 1189<sup>b</sup> The present poet seems to be identical with Hasan Beg Kirâmî a Shamlâ Turk He came to India during the time of Jahangir whom the poet served for some time and subsequently entered the service of Shah Jahan by whom he was made the Bakhshî of Gujarat and the Mir Bahr of Bengal See Riyâd ush Shu'ara fol 344<sup>b</sup> Yâd-i Bayda fol 193<sup>b</sup> Majma' ul Garib fol 722 Nishtarî Ishq fol 189 etc

Besides the Qasidas and Qitabs which he composed in praise of Shah Jahan and Durr Shikoh and on the occasions of several contemporary events we find some eponograms expressing the date of birth of the poet's son in A H 1040 = A D 1640 the accession of Shah



Jahân in A H 1037 = A D 1627, the landing of Shâh Shujâ' at Dacca in A H 1054 = A D 1644, etc.

### Contents.

fol 1<sup>b</sup> Gazals in alphabetical order.

Beginning

الهي متو گردان از دل ما نفس ناطلها  
نفس من مساماني که حا دارد در دلها

The Ġazals are followed by Qit'ahs, Rubâ'is, Fards and Tarjî'-bands all of which are intermixed

Written in ordinary Nasta'liq

Not dated, apparently 18th century

### No. 355.

fol 65, lines 15, size  $8 \times 4\frac{1}{2}$ ,  $7\frac{1}{4} \times 3\frac{1}{2}$

ديوان معجز فطرت

## DÎWÂN-I-MU'IZZ FITRAT.

Mir Mu'izz ud-Dîn Fitrât, مير معز الدين فطرت, who, according to Ârzû, at first adopted the takhallus Fitrât and subsequently Mûsawî and also Mu'izz, was, according to Rîyâd, son of Fakhîâ-i-Qummî and belonged to the Mûsawî Sayyids of the place. He was born in A H 1050 = A D 1640. While in Persia, Mu'izz frequently enjoyed the learned society of Sa'ib. He stayed for a long time in Mashhad, and afterwards came to India during the time of Aurangzib. Besides being an eminent poet, he held high offices under that emperor, who, it is said, gave him the title of Mûsawî Khân.

According to the author of the Mir'ât-ul-Khâyâl, Fitrât held for several years the post of the Dîwân of Bihâr. According to Shîr Khân Lûdî and some others he died in A H 1101 = A D 1689, but see Sprenger, p 408, who disputes this date and gives it as A H 1106 = A D 1694, also given by Snâj. The author of the Hamîshah Bahâr, Sprenger, p 128, quotes the following chronogram of the poet's death

مير الدين مؤسوي رحمت

For references see *Majma un Nafais* vol II fol 370 *Riyad ush Shu'ara* fol 310<sup>b</sup> *Makhzan ul G'raib* fol 652 *Mu'at ul Khayal* p 358 *Sprenger Oude Cat* pp 109 128 137 151 and also p 408 where a copy of the poet is mentioned. A portion of the poet's diwan is noticed in *Etne Bodl Lib Cat* No 1993

fol 1<sup>b</sup> Preface

Beginning —

مسحان الهدي حد دنده ظم را از مکمله دوات سرمه لایمي  
مکسم —

fol 3 Qasidahs

Beginning —

سپهر و سوز ناله ام حسب مدار (sic)  
در گوس سه گر نهاد از صبح روزگار

This copy ends with some Qit'ahs Tarjūs and Rubā'is  
Written in a fair Nasta'liq within gold ruled borders  
Not dated apparently 19th century

### No 356

fol 48 lines 11 size 8 × 5 6 × 3

The same

Another copy of Fitrat's diwan containing Qasidahs  
Beginning —

حسولم گوس مهروند سد ندامن خون کسم نا را  
برسان ناله هم حرکی کوه و صحرا را

Written in a careless Nasta'liq

Dated 1260

No. 357.

fol 136, lines 21, size 8 x 5, 6 x 3.

دیوان شوکت

## DÎWÂN-I-SHAUKAT.

Muhammad Ishâq Shaukat, a native of Bulhara, according to his contemporary biographer Tahn Nasrabadi, fol 263, went to Herat in A.H. 1088 and entered the service of Safi Quli Khân Shamlû, the Beglerbegi of that province. Subsequently he went to Meshed, where he received favours from Mirza Sa'ad-ud-Din Râqqm, Wa'il of Khurâsân, and finally settled in Isfahan, where he died, according to 'Abi Hazin and the author of the *Khulâ'at-ul-Ahâd*, in A.H. 1107 = A.D. 1595.

The author of the *Maqam-ur-Rahis*, vol. 1, fol 252<sup>b</sup>, says that from some of Shaukat's verses it appears that he came to India as far as Kabul, but this statement is not supported by any of his reliable biographers. It is said that in his last days Shaukat renounced all worldly concerns and gave himself up entirely to religious contemplation, so much so that he hardly cared to take a piece of coarse bread once in two or three days, and the cloth which he had put on in Khurâsân was never removed from his body until after he breathed his last.

I quite agree with Dr. Ethé (*India Office Lib. Cat.*, No. 1628) in discrediting the statement in the *Muntakhab ul-Ash'âr* (Ethé, *Bodl. Lib. Cat.*, col. 216, No. 330) that Shaukat was a native of Isfahan, came to India and was killed by a Hindû. The learned doctor is equally right in finding fault with G. Flügel (1, pp. 588 and 589), who, on the authority of Hâj Khalî, vi, p. 575, holds that the poet was a contemporary of Shâh Ismâ'il II, and also with the author of the *Hamîshah Bahâr* (Sprenger, *Oudh Cat.*, p. 121), who asserts that the poet was still alive in A.H. 1136 = A.D. 1720.

Shaukat collected his *diwân* in A.H. 1093 = A.D. 1682. A Turkish commentary on his *diwân* is noticed in G. Flügel, 1, p. 590.

For references see also *Yad-i-Bayda*, fol. 119<sup>a</sup>, *Rivâd-ush-Shu'arâ*, fol. 216<sup>b</sup>, Sprenger, *Oudh Cat.*, pp. 121, 568, Rien, ii, p. 698<sup>b</sup>, Ethé, *Bodl. Lib. Cat.*, Nos. 1115 and 1116, Ethé, *India Office Lib. Cat.*, Nos. 1628-1633, W. Pertsch, *Berlin Cat.*, p. 931, Kraft, p. 69, etc.

## Contents —

fol 1<sup>b</sup> Qasîdahs, without alphabetical order  
Beginning —

ار بسکه ریخت رنگ خون بر سرم هوا  
سودا نای ۱ / مگر سرم حیا

fol 18<sup>b</sup> Gazals in alphabetical order

Beginning —

جمع گرداند خدا حوای برسان مرا الح

Written in minute Nasta'liq

Dated A H 1118

### No 358

fol 180 lines 15 size  $7\frac{1}{4} \times 5\frac{1}{4}$   $6 \times 3\frac{1}{4}$

The same

Another copy of Shāh at s diwan beginning as above

fol 10 Gazals in alphabetical order beginning as in Rieu —

خدا نا رنگ نامری کرامت کی معانم را الح

Written in ordinary Nasta'liq

Dated A H 1168

### No 359

fol 186 lines 13 size  $7\frac{1}{4} \times 3\frac{3}{4}$   $5\frac{1}{2} \times 2\frac{1}{2}$

The same

Beginning as above

Written in ordinary Nasta'liq

Not dated apparently 18th century

Presented by سید حورسید نواب

No. 360.

foll 51, lines 15, size  $7 \times 3\frac{3}{4}$ ,  $5 \times 2\frac{1}{2}$ 

مسنوی راز و نیاز

# MASNAWÎ-I-RÂZ-WA-NIYÂZ.

A selection from the Masnawî, entitled Râz-wa-Niyâz of Râsikh

Mîr Muhammad Zamân Râsikh, of Lahore, whose ancestors originally belonged to 'Iîâq-i-'Ajam, was in the service of Muhammad A'zam Shâh (A H 1118), the third son of Aurangzîb. Râsikh's biographers unanimously agree in reckoning him an eminent poet of vast learning. Sarkhwush, a contemporary biographer as well as a personal friend of Râsikh, names the poet as one of the three authorities on which the learned biographer has based his famous work *Kalimât-ush-Shu'arâ*. In his later days Râsikh left the court of Delhi and then took up his residence for some time in Shâh Jahânâbâd and subsequently removed to Lahore.

According to the following chronogram of Sarkhwush, Râsikh died in A H 1107 = A D. 1695

حو تارخ فوتس دل ار حقل حوام ،  
 حرد ۹۵ ، با دل که رانغ سرد

fol. 1<sup>b</sup>. Beginning of the Masnawî

ر کلکم ای صریر آه ترهیز  
 نسیم کوی نسیم الله ترهیز

See Ethé, Bodl Lib Cat, No 1147.

Written in a careless Nasta'liq

Not dated, apparently 18th century

No 361

foli 152 lines 13 size  $9 \times 5\frac{1}{2}$   $7 \times 3\frac{1}{2}$ 

## MURAQQA'

The Scrap-book a mystical Masnawī in the metro and style of Jalāl ud Din Rumī's Masnawī illustrated by short anecdotes by Rāzī

Mir Askarī Āqil khan with the poetical title Rāzī which he derived from his spiritual guide Shaykh Burhān ud Din Rāzī Ilahī belonged to a Sayyid family of Khawaf in Khurasan but was born in India. He was a favourite companion of Prince Aurangzib who on his secession honoured him with the title of Āqil Khan while in A H 1091 = A D 1680 he was made the governor of Delhi in which capacity he served for his whole life till he died on Rabi II A H 1108 = A D 1696

See Mir at ul Khayal p 360 Maasir ul Umara Rieu II p 609 Ethé Bodl Lib Cat Nos 1148 and 1149 Ethé India Office Lib Cat Nos 1634-1638 Sprenger Oude Cat pp 123 and 543 W Pertsch Berlin Cat p 930 Ouseley Notices of Persian Poets p 167 etc etc

Besides the present Masnawī and a diwan Āqil khan Rāzī left several Masnawīs

## I

سمع و رواه

Also called قصه رتن و رتن, dealing with the love story of Ratan Sen and Padmawati composed in A H 1069 = A D 1658 See Ethé India Office Lib Cat No 1634 It is based on an older Hindi story already composed in Persian by Bazmī in A H 1028 = A D 1619 A Persian prose version of this story based on Rāzī's سمع و رواه and entitled as طرح نصن, by Lachmī Rām is mentioned in Rieu II p 768 while another prose version of the same story is noticed in W Pertsch Berlin Cat p 998

## II

مهر و ماه

The love story of Prince Manohar and Princess Madhumati composed in A H 1069 = A D 1658. It is also called قصه حسن and

هم نامه Like the preceding the مهر و ماه is likewise based on an older Hindi story by Shaykh Jamman or Manjhan, which was first rendered into Persian verse in A H 1059 = A D 1649 (see Rieu, II, pp 700<sup>a</sup> and 803<sup>b</sup>), and three years after the second Persian adaptation by Râzî, turned into Dakhnî verses by Nusratî, A H 1068 = A D 1657, under the title of گلشن حسنى, for which see Ethé, India Office Lib Cat, No 1634, Sprenger, Oude Cat, p 630 Gracin de Tassy, Histoire de la Littér Hindoue, etc, I, p 388, II, pp 485 and 486 The Mihî wa-Mâh has been lithographed in Lucknow, 1846 Besides the above-named Masnawîs, Râzî also 'composed the العسنى , نغمات and the امر نامه عالمگیری, also known as واقعات , عالمگیری, a history of the first five years of Aurangzib's reign (see Ethé, India Office Lib Cat, No 345, Rieu, I, p 265, II, p 699, and III, p 1083, etc )

Beginning of the present poem on fol 1<sup>b</sup>

ایہا السامی اسے فی العمام  
اسے من حرۃ کامں الکرام

Written in ordinary Nasta'liq.

Dated the 37th year of 'Âlamgîr's reign, A H 1106

The MS is wormed throughout

### No. 362

fol 134, lines 15, size  $8\frac{1}{2} \times 5$ ,  $6\frac{1}{4} \times 3$ .

The same

Another copy of 'Âql Khân Râzî's Muraqqa'.

Beginning as above

Written in ordinary Nasta'liq

Not dated, apparently 18th century

No 363

fol 80 lines 15 size  $8\frac{3}{4} \times 5\frac{1}{4}$   $6\frac{1}{2} \times 3\frac{1}{2}$

دیوان ناصر علی

Shaykh Nasir Ali of Suhind who flourished under the patronage of the two distinguished Amirs of Aurangzib's time viz Sayf Khan Bidakhsh and Zulfakar Khan was a profound Sufi as well as a poet of great eminence. He passed his last days in Delhi where he died on the 6th of Rajab A H 1108 = A D 1697. This date of Nasir Ali's death is given by his intimate friend Sarkhwush who collected his (Nasir Ali's) diwan and followed by almost all the later biographers.

See Rieu ii p 699 Ethé Bodl Lib Cat Nos 1150-1152 W Pert ch p 80 and Berlin Cat p 936 Sprenger pp 113 126 131 201 and 329 Cat Codd Or Lugd Bat ii p 107 Rosen Pers MSS p 167 Ethé India Office Lib Cat Nos 1639-1648

Cazals in alphabetical order beginning on fol 1<sup>b</sup> —

مصبت حاده دارد نهان در حلو ف دلها  
حو نارسه کم کردند این ره در مرلها

Some Qasidahs Qit'as and Rubais without any order are found towards the end

Written in ordinary Nasta'liq

Dated A H 1164

No 364

fol 115 lines 14 size  $8\frac{1}{4} \times 1\frac{1}{2}$   $6 \times 3$

دیوان د ا م

DÎWÂN-I-TASLÎM

Muhammad Hashim who adopted the poetical title of Taslim as well as of Hashim originally belonged to Shiraz. He came to India during the reign of Aurangzib. He imitated the style of Jalal i Asir.

Beginning with Qasidahs on fol 1<sup>b</sup> —



در جهان ساده لوحی مکم اسکندری  
رو سامسم ده و تنخ مسری ار سجوهری

fol 26<sup>b</sup> *Gazals*, in alphabetical order.

Beginning

ای مطلع مهر تو موروی دیوانها  
دیوانه حس تو رنگبوی دیوانها

fol 89<sup>b</sup> *Rubâ'is*.

Beginning

ای طاهر و ناطق همه فاش و بهان  
وی از تو بهان بهان نهاسب بهان

fol 92<sup>b</sup> *Masnawî and Sâqî Namah*.

Beginning —

الهی رنگه، سودائی سر ریز  
سک بر رزم بهان حکر ریز

Written in a minute *Nasta'liq*

Not dated, apparently 19th century

No. 365.

fol 579, lines 17, size 10 × 6, 7 × 3½

دیوان طاهر و حد

## DÎWÂN-I-TÂHIR WAHÎD.

Muzâ Muhammad Tâhir, with the takhallus Wahîd, was the son of Muzâ Husayn Khân Qazwînî, and was born in Qazwîn in A H 1055 = A D 1645. Wahîd was appointed historiographer to Shâh 'Abbâs II of Persia (A H 1052-1077 = A D. 1642-1666), whose life, from his birth to the sixteenth year of his reign, he wrote in the تاریخ شاه عباس نانی. (See Rieu, II, p 189, Ethé, Ind Office Lib

Cat Nos 555-557 etc) In A H 1101 = A D 1689 he was raised to the dignity of Wazir which office he enjoyed for eighteen years Wahid was a good Insh writer and some of his letters written in the name of Shah Abbas are to be found in the British Museum (Add 7690) He passed his last days in retirement and died according to the author of the *Khulasat ul Afkar* fol 217 in A H 1110 = A D 1698

Ali Hazin who says that Wahid died at the age of about a hundred remarks that the poet while leading a retired life came four or five times to his (Hazin's) father's house Besides the diwan and the Inshas Wahid left several Masnawis (see below) copious extracts from which are given in the *Khulasat ul Kalam* The author of the *Khulasat ul Afkar* also says that in A H 1184 = A D 1770 he saw a bowl of Inshas by Wahid in which Arabic words were totally avoided —

در سه سکه رار نکند و ده اد و حار کباب انسانی از سرزای  
موصوف سطر رسد که ترک الشاط حری دران الرام و فقط نه  
کباب فارسی حار آن موام دا — الحق شایع مبالغ  
ورنگی دران بود مسد —

For references to his life and works see Sprenger Oudh Cat pp 130 137 and 141 Rien 1 p 189 Lith India Office Lib Cat Nos 555-557 and Nos 1653-1655 etc

fol 1<sup>b</sup> Beginning with Gazals arranged in alphabetical order —

کرامت کن شاری یا رب این فاضل حاران را  
بده دمی که گرم دامن برهر گاران را

Written in beautiful Nasta liq  
Not dated apparently 18th century

No. 366.

fol 178, lines 15, size  $10\frac{1}{2} \times 6\frac{1}{4}$ ,  $8 \times 4$ 

مننوبات، و د

## MASNAWÎYÂT-I-WAHÎD.

## I.

This Masnawî, without any title, is in the metre of Nizâmî's Makhzan-ul-Asîâ, and begins thus on fol 1<sup>b</sup> —

نَسْمُ اللّٰهَ الرَّحْمٰنِ الرَّحِیْمِ  
هَسْبُ نِهَالِی رِیاضِ قَدِیْمِ

After praising Shâh 'Abbâs, the poet gives an account of the king's expedition to Qandahâi which he undertook, according to the poet's statement, in the seventh year of the reign

## II

سار و نار

fol 75<sup>b</sup> Beginning —

حدا یا سبۀ بی سور دارم  
دلِی هسون حراع رور دارم

The title of the poem occurs thus on fol 98<sup>b</sup>

برمر احوال خود را شرح دادم  
سار و نار نام او نهادم

Written in fan Nasta'liq, in the sixteenth year of Muhammad Shâh's reign

No 367

fol 55 lines 14 size  $8\frac{1}{2} \times 7$   $5\frac{1}{2} \times 3$ 

سرگ = ۷

## NAYRANG-I-'ISHQ

A Masnawī poem dealing with the love story of Shahid and Aziz, by Ganimat

Muhammad Akram with the poetical title Ganimat was a native of Ganjah in the Punjab and a pupil of the distinguished poet Muhammad Zaman Rasiḥ of Lahore (see No 360 in this Catalogue)

For some time Ganimat was in the service of Mukarram Khan who was the Nazim of Lahore (A.H. 1106-1108 = A.D. 1694-1696) in Aurangzib's time. Besides the Masnawī he left a diwan noticed in Ricu ii p 700<sup>b</sup>

The date of composition A.H. 1096 = A.D. 1685 is expressed by the following chronogram —

نمایان ؟ تاریخ نو آنس  
ر گلزار بهار فکر رنگس

The number of verses as expressed by the word نمایان in the following line is fifteen hundred —

حواساتس بس از گیس مردم  
قاعداد ؟ راه مردم

Beginning of the poem on fol 1<sup>b</sup> —

سام شاهد تارک حلالن  
حریر خاطر آ ؟ حالن

For other copies see Sprenger Oude Cat pp 113 and 127 Ethé Bodl Lib Cat Nos 1153-1155 Ethé India Office Lib Cat, Nos 1649-1652

The poem was lithographed in Tueh now about A.H. 1263 with a gloss by Muhammad Salih and others

Some folios at the beginning of this copy are damaged  
Written in a clear Nasta'liq.  
Not dated, apparently 18th century.

## No. 368.

fol 222, lines 15, size  $9\frac{1}{4} \times 6$ ,  $6 \times 3\frac{1}{2}$

کلیات اشرف

## KULLIYÂT-I-ASHRAF.

Mullâ Muhammad Sa'id, with the takhallus Ashraf, was the son of Mullâ Muhammad Sâlih Mâzandarânî (who wrote a commentary on the *Usûl-i-Kâfi*) and the grandson of the celebrated Mullâ Muhammad Taqî Majlisî. He came to India during the reign of Aurangzib and was appointed a tutor to the emperor's daughter, Zib-un-Nisâ Begam. He went back for a short time to Isfahân, but shortly after returned to this country and attached himself to the service of Bahâdur Shâh's second son, Prince 'Azîm-ush-Shân ( $d$  1124 = A.D. 1712) at Patna. From this place Ashraf intended making a pilgrimage to Mecca, but died shortly after 'Azîm-ush-Shân at Monghyr, on his way to the holy city.

Saikhwush, while expressing his astonishment at the wonderful genius of Ashraf, remarks that he very often saw the poet in the society of Mîr Mu'izz Mûsawî Khân Fîrîat (see No. 355) composing Masnavîs, Gazals and Rubâ'is on the spur of the moment, and that in this way Ashraf, in the presence of his friends at Mûsawî Khân's place, composed the Masnavî poem *Qadâ-wa-Qadî*, consisting of about seven hundred verses.

See also *Hamîshâh Bahâî*, fol 12<sup>a</sup>, *Yad-i-Baydâ*, fol 23<sup>b</sup>, *Natâ'ij-ul-Afkân*, p. 37, *Majma'un-Nafâ'is*, vol. 1, fol 20<sup>a</sup>, Sprenger, *Oude Cat.*, p. 340, Rieu, II, p. 738.

fol 1<sup>b</sup>. Qasidas in praise of the Imâms and others.

Beginning —

کرده ام نام خدا مطلع دیوان با  
مطلعی ، عالم نه اریں نام خدا

fol 43<sup>b</sup>-45<sup>a</sup>. Elegies on the death of Muhammad Rafî', Mîr Taqî Majlisî and others, Qit'ahs relating to several contemporary events and on the death of میرزا صای and آقا رمسداي حود-ویس.

fol 40 معصيات 01 Riddles

Beginning —

مکساند هر صاح اي مهر نوح دليري الح

fol 60 ماسحي نامه, consisting of several short Masnawis

Beginning —

دلا مرده نامد که نورور مند

fol 81 مصا و قدر Fate and Destiny

Beginning —

م روزي از روس رواني

حو گل تارك حالي حرده داني

fol 101<sup>b</sup> Gazals in alphabetical order

Beginning —

حر نبي و ولي حق راه مدان حدانرا

از در معرفت در آ عالم کبرنای را

fol 144 Fards

Beginning —

نعامه بن ندهد حسن نرغور او را

که دام رلف بود دانه مسورا او را

fol 202<sup>b</sup> Rubais in alphabetical order

Beginning —

فرمان بر ابردم نایعام خدا

مداح مسرم نایعام خدا

Written in ordinary Nasta'liq

Not dated apparently 19th century

No. '369.

fol 459, lines 12, size  $9\frac{1}{4} \times 5\frac{1}{2}$ ,  $6\frac{1}{2} \times 3\frac{1}{2}$ .

دیوان حویا

## DÎWÂN-I-JÛYÂ.

Muzâ Dâiâb, with the takhallus Jûyâ, was born in Kashmîr, but his father Mullâ Sâmîi was a native of Persia. Jûyâ enjoyed the warm favours of Ibrâhîm Khân (son of 'Alî Maidân Khân), who governed Kashmîr during three terms of office, from A H 1070-1116 = A D 1704. His brother was also a poet, and composed verses under the takhallus Gûyâ. Ganî Beg Qubûl and Mullâ Sâtr' were the pupils of Jûyâ, and in his poetical compositions he imitated the style of Mullâ Mu'izz Fîtrat and Sâ'ib, and according to the author of the Riyâd-ush-Shu'arâ, fol 92<sup>b</sup>, he enjoyed the company of the latter-named poet and Tâlib Kalâm. He died in A H 1118 = A D 1706.

fol 1<sup>b</sup> Qasidâhs without any alphabetical order

Beginning

مرا چه حدّ بنا لا اله الا الله  
کما من و توکما لا اله الا الله

fol 80<sup>b</sup> Gazals in alphabetical order

Beginning —

الهی ره بنا موی خود این مدهوس حامل را  
ر دود ، حامه رد ، داع خون طاؤس کی دل را

fol 381<sup>b</sup>-389<sup>b</sup> Qit'ahs and târîkhs relating to some contemporary eventsfol 389<sup>b</sup>-459<sup>b</sup> Rubâ'is

Beginning —

الله طلا ، امه ، کار الهی را  
سری بود بعد ، آگاهی را

fol 434<sup>b</sup>-459<sup>b</sup> Short Masnawîs

Beginning —

بسم الله الرحمن الرحيم  
راه بنایندۀ امید و دم

Written in a beautiful Nasta'liq within gold ruled borders and illuminated frontispiece

Not dated apparently 18th century

No 370

foli 440 lines 11 size 11 x 7 6½ x 3½

دیوان میرزا نادر علی

Mirza Nûr ud Din Muḥammad with the takhlis *Âlī* whose relatives were known as expert physicians of *Shiraz* was born in India. In A.H. 1104 = A.D. 1692 he received the title of *Nimat Khan* and subsequently that of *Muqarrab Khan* from Aurangzib while in the reign of Bahadur Shāh he was honoured with the title of *Danishmand Khan*. According to the author of the *Hamshah Bāhur* fol. 63<sup>b</sup> (composed A.H. 1136 = A.D. 1723) he died in the third year of Bahadur Shāh's reign (A.H. 1121 = A.D. 1709). He is known as a very witty and satirical poet.

For farther particulars see *Rieu* i. p. 216 ii. pp. 703, 71, 796 and 800 in p. 1049 *Sprenger* pp. 12, 151 and 328 *Elliot & Elliot* *Hist. of India* vi. p. 200 *Eth. Bodl. Lib. Cat.*, Nos. 1157-1160 etc. *The India Office Lib. Cat.* Nos. 1659-1671 etc. etc.

## I

Prose preface identical with that in *The Bodl. Lib. Cat.* Nos. 1157 and 1158 and in *Eth. India Office Lib. Cat.* Nos. 1660 Art. 3.

Beginning —

حصار افراي شد من اکسر ، الح

## II

Qasidas, Gazals, Qit'as, Rubais, Masnavis and satirical poems beginning as in *Lith. India Office Lib. Cat.* loc. cit. —

تمامی نادر از مصراع قسم الله دیوانها الح



## III

fol 210<sup>b</sup> Masnawî, beginning as in Ethé, India Office Lib. Cat, No 1659, Art 6 —

همد و مکر او را که هر چه هست اروس ، الح

## IV.

fol 257<sup>b</sup>

وفایع . ح قلعه ~ در آباد

A satirical account of the siege of Haydarâbâd, in seven sections, describing the events from the 14th to 16th Rajab and from the 19th to the 22nd of Sha'bân, A H 1097, beginning as in Ethé, India Office Lib Cat, *loc cit*

دمی که مدرّس کسّاء ، ص ح الح

Lithographed in Kânpur, A D 1870, and printed in Lucknow with marginal notes by one Maktûb Ahmad in A H 1259

Written in fan Nasta'liq, within coloured borders

Not dated, apparently 19th century.

## No 371.

fol 362, lines 15, size  $9\frac{1}{4} \times 6\frac{1}{4}$ ,  $7 \times 3\frac{1}{2}$

The same

Preface, beginning as in the preceding copy

fol 13<sup>b</sup> Beginning of the dîwân

با اي حامي بسم الله سر کی راه مطلبرا  
برآر ار دامن حره ، آما ، از بطة کوک ، را

fol 272<sup>a</sup> وفایع ~ بدر آباد

fol 336<sup>a</sup> کد حدائی حسن و حسى "The wedding of beauty and love," in prose and verse, beginning as in Ethé, India Office Lib Cat, No 1659, Art 4 —

حدیب حسى ~ سدر د ، ببايم الح

Written in ordinary Nasta'liq by مصد نامر خان at the request  
of one محمد نامر خان

Not dated apparently 19th century

No 372

fol 100 lines 12 size  $7\frac{1}{2} \times 5$   $6 \times 3\frac{1}{2}$

دیوان حالص

## DÎWÂN-I-KHÂLIS

Mirza Sayyid Husayn who adopted the poetical title of Khâlis was of a Persian family and came to India during the reign of Aurangzib and was honoured with the title of Imtiyaz Khân by that emperor. He was also entrusted with high offices by Bahadur Shah and was killed on his way to Persia in A H 1122 = A D 1710.

For references to his works and life see Sprenger pp 111 121 141 150 and 460 W. Pertsch Berlin Cat pp 937 and 938 The India Office Lib Cat Nos 16,2 and 16,3

fol 1<sup>b</sup> Preface

Beginning —

تم مہی خون مہان نار نام مد حلوہ رحمانی الح

The preface is followed by Gazals, Qasidas and Rubais arranged in alphabetical order.

Beginning —

حان دارند مہو وصل اسم اللہ عنوانها الح

Written in fair Nasta'liq

Not dated apparently 18th century

## No. 373.

fol. 275, lines (centric column) 17, (marginal column) 24,  
size  $11 \times 6\frac{1}{2}$ ,  $8 \times 4$

دلکشا نامه

## DILKUSHÂ NÂMAH.

A poetical account of Mukhtâr, the avenger of Husayn, in the metre of Firdausî's epic poem *Shâh Nâmah*. It is also known as *Mukhtâr Nâmah*, محضار نامه By Ârâd

Beginning with a long preface

سجد سباس و سپاس خداوند معالی ار ادراک خواص مسره  
ار مضامین قیاس را سرافراست الح

The poem itself begins thus on fol 5<sup>b</sup> —

سام خداوند لیل و نهار  
حدای بهان حالی آشکار

The title of the poem occurs thus on fol 10<sup>b</sup> —

خود دورانم این ناده در جام کرد  
خرد دلکشا نامه اش نام کرد

The author gives out his name thus on fol 6<sup>b</sup>

بخلص گر آزاد دارم چه سود  
که از هم رمایی رهائی سود

In the prologue, fol 10<sup>a</sup>, the poet enumerates the names of several poets who, he says, were highly skilled in poetical compositions, such as *Wahshî*, *Saydî*, *Zulâlî*, 'Ufî, *Qudsî*, *Sâ'ib*, *Zuhârî*, *Firdausî*, *Bâdil* and *Jûyâ*

In the following verses, fol 10<sup>b</sup>, the author says that he commenced this work on Thursday, the 7th of *Safar*, A H 1131 = A D 1719

حو من ابتدا کردم این نامه را  
 سام مداوند روزِ حرا  
 و حروفِ شررا و صد و سی و یک  
 سه بود نه سی بی و سه

and that it took him six years in completing the poem (fol 210<sup>b</sup>) —

تترای این نامه دلگشا  
 درم بهش سال من راجها

Dr Rieu in his *Persian Cat* ii p 70, as well as in his *Suppl* No 336 in noticing the continuation of *Bahis Hamlahi Haydari* (see the following No) and in dealing with the present work *Dilkusha Namah* on p 71<sup>ab</sup> at first confounds the author of these works with the celebrated Gulam Ali Âzad of Balgrum and later on under his *Additions and Correction* pp 1091<sup>b</sup>-1092<sup>b</sup> while correctly suggesting that at the time of the composition of the *Dilkusha Namah* Âzad Balgrum (b A.H. 1116 = A.D. 1704 and d A.H. 1200 = A.D. 1785) was only fifteen years of age again wrongly attributes the authorship of the aforesaid two works to Mirza Arjumand Âzad son of Abd ul Ganî Beg Qibul who belonged to a noble family of Kashmir noted for its learning.

Qabûl at first received his training from Qâsim Khan Mukhlî of Kashmîr and later on from Darab Beg Jâya Kashmîrî who died in A.H. 1118 = A.D. 1706 (see this *Cat* No 169). In a very short time Qibul rose to great eminence and besides a large number of pupils who after his name became known as قُبولی, he left several sons two of whom viz the aforesaid Mirza Arjumand Âzad and Mirza Kiranî (d A.H. 1155 = A.D. 1742) became known as poets of great note and celebrity. Another son of his Mirza Muhtaram was also a poet of some distinction (see *Hamshah Bahar* fol 84<sup>b</sup>). Qabûl spent a long time in Delhi in the company of Hidayat Ullah Khan Kashmîrî who received the title of Sa'd Ullah Khan from Bahadur Shah. After this emperor's death he attached himself to the service of Sayyid Silbat Khan of Farrukh Siyâ's time and died according to the author of the  *Gul-i-Rana* fol 229 in A.H. 1139 = A.D. 1726.

Now Dr Rieu's assertion that the author of the aforesaid two works is Mirza Arjumand Âzad seems to be erroneous on several grounds.

Mirza Arjumand (the second son of Abd ul Ganî Beg Qabûl) who at first adopted the poetical title of Azad and subsequently changed it for Junân جنون, died, according to the authors of the *Gul-i-Rana*

and *Suhuf-i-Ibrâhîm*, in A H 1134 = A D 1721. So it seems quite improbable that this *Âzâd* could have taken a part in the composition of the *Dilkushâ Nâmah* which was completed in about A H. 1137 = A D 1724, that is, three years after *Aijumand Âzâd's* death.

Again, *Di Rieu* has himself correctly admitted in several places that *Muzâ Aijumand Âzâd* and his father belonged to *Kashmîr*, and it is somewhat strange that the learned scholar failed to note that, in the epilogue of the *Dilkushâ Nâmah*, the author, while expressing his annoyance with India and particularly with *Kashmîr*, distinctly says in the following verses that he originally belonged to *Teheran*, to which place he fervently prays God to grant him a return —

تهران که اصل براد من است ،  
 رضایی مرا کان مراد من است ،  
 کسب دلگیر دیگر میان  
 ر هدم بر آور نایران رمان

The above facts obviously prove that the author of the aforesaid two works can neither be *Gulâm 'Alî Âzâd* nor *Muzâ Aijumand Âzâd*. Nor are we justified in ascribing the works to another *Kashmîrian* poet, *Muhammad Muqîm*, who also adopted the takhallus of *Âzâd*, was a pupil of *Hajî Muhammad Sâlim Aslam*, and died, according to *Gul-i-Ra'îâ*, fol 34<sup>b</sup>, in A H 1150 = A D 1737.

So far it seems certain that the author of both the aforesaid works is one and the same *Âzâd*, as it would appear from the following verse of the continuation of the *Hamlah-i-Haydarî* (next No), in which the poet refers to his work *Dilkushâ Nâmah* —

من ار دلگشا نامۀ حویسن  
 ردم در بهان گرچه لاه ، سخن

Now, at the beginning, where the continuation of the *Hamlah-i-Haydarî* in the following copy commences, the name of the author is written thus on a gilt ground —

اسدای ملحق ، رملہ ر بدری مکلام محمد صادق تخلص  
 به آراد

Again, towards the end of the *Dilkushâ Nâmah*, we find two *Qit'ahs* giving the date of *Muzâ Muhammad Sâdiq Âzâd's* death in A H 1159 (A D 1746). One of these *Qit'ahs*, written on the margin, was, as it

would appear from the handwriting written in the same year (A H 1159) in which the copy itself was transcribed

The first Qit ah runs thus —

مرورا صادق ، ارکمال  
کوی ، ار محمدان رود  
هشکده ، کس دوران سد  
دورمانه ران آزاد بود  
سرح او این بس که از صدق نفس  
اهل لب ، را می سود  
لامه مضار را خون نظم کرد  
رینه و سان سخن را برمود  
حامه او محفل دانسوری  
رنک از آنسه دل می زدود  
سال تاریخ وفات او علم  
کرد بصر او حسب رفت رود

The marginal Qit ah runs thus —

تاریخ وفات مرورا صادق ازاد از سده حشر کسر ۱۱۰۰ ر غلام

معان کر آسمان سداد رفته  
کل باغ سخن بر ناد رفته  
حکر خون عالمی گردیده رین غم  
ولی او رین جهان دلساد رفته  
مر بسس جو کم مد ؟ تاریخ (sic)  
ر دوران صادق آزاد رفته

Having in view the aforesaid circumstances I am inclined to assert that the author of the *Dilkusha Namah* and of the following continuation to *Badl's Hamlah* i *Haydari* is *Mirza Muhammad Sadiq Âzâd* Unfor

Unfortunately none of the Persian Anthologists mention the name of Muhammad Sâdiq, with the takhallus Âzâd, and all I can gather, solely from his own statements in the two works, is, that he originally belonged to Teheran, but came to India and settled in Kashmîr, where he composed the present work in about A H 1137 = A D 1724, and subsequently the following continuation to Bâdil's Hamlah-i-Haydarî

In the following colophon we are told that this copy was written in Kashmîr on Monday, the 22nd of Shawwâl, A H 1159, in the 29th year of Julûs (probably in the reign of Nâsir-ud-Dîn Muhammad, who reigned from A H 1131-1161 = A D 1719-1748)

Written in a fair Nasta'liq, within gold-ruled borders The headings are written in red

### No 374.

fol. 373, lines 25 (in 4 columns), size  $12 \times 7\frac{1}{4}$ ,  $9 \times 5$

موله دري

## HAMLAH-I-HAYDARÎ.

A poetical account of Muhammad and the first Khalifs chiefly based on the Ma'ârij-un-Nubuwwat of Mullâ Mu'in-ul-Miskîn, by Bâdil, with a continuation by Muhammad Sâdiq Âzâd, and not by Mirzâ Aijumand Âzâd, as wrongly asserted by Dr Rieu (see the preceding No in this Catalogue)

Beginning —

سام خداوند سبار کس

حرد کس و دین کس و دسار کس

Mirzâ Muhammad Râfi' Khân, with the takhallus Bâdil, was the son of Mirzâ Mahmûd Mashhadî According to Gul-i-Ra'nâ, fol. 55<sup>a</sup>, Bâdil was descended from Bâdil حواجه شمس الدین صاحب دیوان, though born in Delhi, belonged to a noble family of Mashhad, and his relatives held high positions under the Mughal Emperors of Delhi His uncle, Muhammad Tâhir, afterwards Wazîr Khân, came with Mirzâ Mahmûd to India and attached himself to the staff of Prince Aurangzib, who, after his accession to the throne, made Tâhir by turns the Subahdâr of Buhânpûr, Akbarâbâd and Mâlwah, till he died in Mâlwah in

A H 1088 = A D 1674 His other uncle's sons Nûr ud Din Muhammad Khan and Kifayat Khan came to India and obtained titles and high offices under the Mughal throne. Nûr ud Din Muhammad Khan was appointed as Diwan of Burhanpûr and died in Aurangabad A H 1120 = A D 1714 while Kifayat Khan attached himself to the staff of Prince Mu'izz ud Din and subsequently was sent to Kashmir as *سوانب*, where he died in A H 1139 = A D 1726. Badî's father Mirza Mahmûd also obtained high distinctions in India and the places *محمودپور برہانپور* and *اورنگ آباد* were named after him and he was buried in the latter named place. Badî at first was attached as Diwan to the staff of Prince Mu'izz ud Din whose mother was his own sister and later on was appointed as Governor of Guwahar and then of Fars Bareilly. After the death of Aurangzib Badî lost his appointment and began to lead a retired life in Delhi till he died there according to Culi Rana in A H 1123 = A D 1711. This date of Badî's death is also given by Siraj Sprenger Oude Cat p 150.

Badî did not live to finish the poem but died shortly after writing the account of Usman's assassination. According to the author of the *Khulasat ul Kalam* fol 56<sup>b</sup> one *مسد ابو طالب مدرمکی* فاضل الدل مر ابو القاسم مدرمکی, a sister's son of *اصفہانی*, long before Badî had written an epopee containing the history of Ali from the point at which Badî had left off. It so happened that in A H 1135 one Najaf who had long entertained the idea of completing the work came across Tuli's history of Ali which he added to the end of Badî's poem thus completing the account with uniformity.

See Rieu II, p 704 Sprenger Oude Cat p 368 Ethé Bodl Lib Cat Nos 390 518 and 519 Ethé India Office Lib Cat No 900 W Pertsch Berlin Cat p 533 and Mehl Preface to the *Livre des Rois* p lxxvii note.

Another poem of the same title *حملة حسري* and in the same metre composed by Mulla Bannu Ali kummani with the talhallas Razi by the order of Shahzadah Ibrahim Khan in A H 1220 has twice been lithographed in Persia A H 1264 and 1270.

See Rieu *loc cit* Sprenger p 540 Ethé India Office Lib Cat No 900 and W Pertsch Berlin Cat p 534.

The Hamlah i Haydari of Badî has been lithographed in Lucknow A H 1267.

No copy of the Hamlah i Haydari in this Library contains the continuation by Najaf.

The continuation by Mirza Sadîq Âzad begins thus on fol 296<sup>b</sup> marked by a beautifully illuminated front space —



سای که سر دینر نامهاست ،  
 خداوند لوح و قلم را مزانست ،

In the prologue Sâdiq Âzâd says that after finishing his *Dilkushâ Nâmah*, Muhammad Fakhr-ud-Dîn, a cousin of Bâdil, requested the author to complete the *Hamrah-i-Haydarî* which was left 'unfinished by Bâdil

This splendid copy, written in a fine Nasta'liq with gilt between the lines throughout, bears a sumptuously decorated full-page 'unwân with fine illuminations. The columns are divided by illuminated borders and the headings are written on gilt grounds. The MS contains about forty miniatures in the Indian style.

Not dated, apparently 18th century

Presented by Nawwâb Nasir Husayn Khân of Patna

### No. 375.

fol 346, lines 23 (in 4 columns), size  $11\frac{3}{4} \times 7$ ,  $9 \times 5$ .

The same

Another copy of Bâdil's *Hamrah-i-Haydarî* with the continuation by Sâdiq Âzâd

Beginning as above

The continuation begins as in the preceding copy on fol 302<sup>b</sup>

Written in a fair Nasta'liq within gold-ruled borders, with a beautifully illuminated frontispiece with gilt headings throughout. Some miniatures of the Indian style

Not dated, apparently 19th century

The MS once belonged to Nawwâb Vilâyat 'Alî Khân of Patna.

### No. 376.

fol 392, lines 21 (in 4 columns), size  $11\frac{3}{4} \times 7\frac{1}{2}$ ,  $9 \times 5\frac{1}{4}$ .

The same

Bâdil's *Hamrah-i-Haydarî* with the continuation by Sâdiq Âzâd  
 Beginning as above

Written in a clear Nasta'liq with a sumptuously illuminated full page 'Unwan. Fine Indian miniatures.

Dated A. H. 1252

A note at the beginning says that this copy once belonged to Sayyid Saifdar Nawwâb of Latna.

•  
•     -

### No 377

fol. 333 lines 21 (in 1 column) size  $10\frac{1}{2} \times 6\frac{1}{2} \times 1$

The same

Another copy of Bijla Hamidah Haydari without any continuation

Beginning as above

Written in ordinary Nasta'liq without gold borders

Not dated apparently 19th century

— — —

### No 378

fol. 318 lines 11 size  $9 \times 1\frac{1}{2}$   $6\frac{1}{2} \times 1\frac{1}{2}$

دیوان اعلیٰ

### DÎWÂN-I-'ÂQIL

This 'Âqil whose original name was Humaywar Khân must not be confounded with his contemporary the celebrated Âqil Khân Râzi the governor of Delhi in Aurangzeb's time, nor with the two other poets of the same takhlîs namely, Khwâjah Muhammad Âqil brother of Khwâjah Kâmil and Sukhrawar Khân Âqil of Kashmîr all of whom were poets of more or less distinction and flourished in the 12th century of the Muhummandan era. Some biographers with a view of avoiding confusion take the precaution of calling the poet 'Âqil Shâhjahânâbâdî. He devoted almost his whole life to the service of the distinguished Nizâm ul Mulk Âraf Jâh (d. A. H. 1101 = A. D. 1718) of Aurangzeb's time and in the first year of Farrukhsiyar's reign (A. H. 1121 = A. D. 1711) when Nizâm ul Mulk was transferred to Aurangâbâd, the poet accom-

panied him thither and subsequently went to Shâhjahânâbâd, where he died about the middle of the 12th century A H

See Majma'-un-Nafâ'is, vol II, fol 332<sup>b</sup>, Khazânah-i-Âminah, fol 264<sup>a</sup>, Gul-i-Ra'nâ, fol 174<sup>a</sup>, Natâ'ij-ul-Afkâi, p 306, Maâsir-ul-Umarâ, vol III, p 847

### Contents

Gazals in alphabetical order beginning on fol 1<sup>b</sup>

گواهی مسد همد عالم بوحده ، دا ، بچون را  
که حاصبه ، یکی نامدر نه دین حرو معنون را

This copy ends with five Rubâ'is, the first of which runs thus on fol 347<sup>b</sup>

در ناع حو آن تگه ، ما می آید  
صد خاک بعد ، صحها می آید

Written in ordinary Nasta'liq

Not dated, apparently 19th century

### No. 379.

fol 170, lines 14, size  $9 \times 5\frac{1}{4}$ ,  $6\frac{3}{4} \times 3\frac{1}{2}$

دیوان نجاة

### DÎWÂN-I-NAJÂT.

Mîr 'Abd-ul-'Al, with the poetical title Najât, was the son of Mîr Muhammad Mu'min, and belonged to a noble Sayyid family of Isfahân. He at first entered the service of Mîrzâ Habîb Ullah as his Sadî, and subsequently attached himself as a munshî or secretary to Shâh Sulaymân and Shâh Sultân Husayn.

Tâhîr Nasîbâdî, fol 204<sup>b</sup>, who speaks of Najât in the present tense, had frequent intercourse with him, and speaks of the poet in laudable terms, and remarks that as an accountant the world never produced a more skilled hand than Najât. The same Tâhîr further adds that Najât was of marked Sûfic character and commanded the respect of the high personages of his age. But the author of the Riyâd-ush-Shu'arâ, fol 432<sup>b</sup>, while admitting that Najât was highly honoured by the

nobles and learned men of Isfahan severely condemns his debased style and the vulgar diction in which the author says the poet equally shared the blame with Zulali Shaukat Bukhari and others. Najat died in about A.H. 1126 = A.D. 1714. See Rieu p. 821<sup>b</sup> where this date is misprinted as A.H. 1026.

Besides the diwan Najat also left a Masnawi entitled گل و گل, on the art of wrestling. See Rieu *loc cit* and Sprenger Ondo Cat., p. 512. Khan Arzu wrote a commentary on this Masnawi of Najat. Beginning of the diwan as in Sprenger *loc cit* —

گرفتم مهر خاموشي ز لب طبع مضدان را  
 زدم بر سر گل طغراي اسم الله ديوان را

<sup>1</sup> Written in ordinary Nasta'liq

Dated the twenty third year of Muhammad Shah's reign

No 380

fol. 308 lines 10 size 9 x 5 6 x 2½

ديوان سالم

## DÎWÂN-I-SÂLIM

Haji Muhammad Aslam, with the takhallus Salim was a Hindu Brahman of Kashmir. He embraced Islam under Aurangzib. It is said that the poet Muhsin i Panj of Kashmir (d. A.H. 1081 or 1082 = A.D. 1670 or 1671) adopted Sâlim as a son and trained him in the art of poetry, in which Salim gained skill in a short time and became known as one of the eminent poets of Kashmir. He attached himself to the service of Prince Muhammad Azam Shah poems in whose praise are found in abundance in the diwan and by whose permission he performed a pilgrimage to Mecca. After the death of this prince Sâlim passed his last days as a chronicler of Shah Alam in Kashmir and died according to Gul-i-Rana fol. 12, Suhuf-i-Ibrahim fol. 405<sup>b</sup> Nishitar-i-Ishq fol. 828 and Natanj ul Afkar p. 218 in A.H. 1119 = A.D. 1707. Dr Rieu in his index p. 1178 followed by Dr Lalic in his Bodl Lib Cat. No. 1166 places the poet's death in about A.H. 1130 = A.D. 1717 but we cannot account for this date.

## Contents

fol 1<sup>b</sup> Ġazals in alphabetical order

Beginning —

ای ذاء ، نومدء همه انار ۵ بان را  
وی اسم تو مندر همه اسمای جهان را

fol 234<sup>b</sup> Rubâ'is

Beginning —

در سایه کعبه بهیچها بود بسی  
دل دایم حو مستعار فرناد روی  
یکصد حور یسمان دلور مرمر  
در حلد نکام دل کسدم دمی

The number of Rubâ'is is about four hundred and fifty

fol 262<sup>b</sup> Mukhammasât

Beginning —

ناربینی نارسی ای نارسی دلدارهی الح

fol 266<sup>b</sup> A Masnawî entitled, according to Ethé, Bodl Lib Cat, No 1166, گنج معانی, and composed, according to the following chronogram (not found in our copy) quoted in the said catalogue, in A H 1082 = A.D 1621 —

بحو ناریح این گنج معانی  
ردلکو سخته درد بهانی

See also Sprenger, Oude Cat, p 554, where the poet is confounded with Lutf Ullah Sâlim, who died, according to the author of the Riyâd-ush-Shu'arâ, fol 190\*, in A H 1089.—

The Masnawî begins thus in this copy —

الهی خاطر بی آرزو ده  
همام را ندریا مسه ، و مسوده

Cf Ethé, Bodl Lib Cat., *loc cit*, where the second part of the above verse is different

The Masnawî concludes with the following line

حو سالم هر که سد در وصل فانی  
کند سیر بهست بخاودانی

fol 216 Blank

fol 296<sup>b</sup> A long Qasidah ending in letter ش in imitation of Khaqani  
Beginning —

دل من کیمه خواہ ، مور عشق حسانس ال

fol 300 Another Qasidah ending in letter ب  
Beginning —

ای لایان صاحب الصر حد محسرا ، ال

fol 303<sup>b</sup>-304 Blank

fol 304<sup>b</sup> A series of Qasidahs mostly in praise of Azam Shah  
Beginning —

حدا مد نسه رو ، ای فخرم اوج گمر ال

fol 315<sup>b</sup> Qit'as with chronograms the dates of which range from A.H. 1014 to 1118

fol 342 Short Masnawis in praise of horse sword, oto and description of Naurūz and 'Id festivals The first begins thus —

تعالی الله چه سع نصرت ا ، ای  
زهی قدرت چه دست قدرت است ای

fol 354<sup>b</sup> A Masnawī introduced by the heading تعریف حدگاه  
ر begins thus —

نمای حان کردن گناه است  
درین موسم که فصل حدگاه است

There is a large lacuna immediately after the sixth line of the above Masnawī, while fol 355 abruptly opens with the following line of another Masnawī in praise of the horse —

مود آن مسکرو جو حرام  
نگردد تر از بحر لعنل تمام

The last line of the Masnawī with which this copy ends runs as follows —

که هم رولق دینی مود آسکار  
هم از ناغ دنیا کید کل بهار

A large number of detached verses, Gazals and Rubâ'is, are written on the margins

Written in a clear Nasta'liq, with an illuminated frontispiece and an ordinary double-page 'unwan. Some folios at the beginning are placed in new margins

Not dated, apparently 19th century

No 381.

foli 515, lines 25, size  $16\frac{1}{4} \times 10$ ,  $11 \times 6$

کلیات، سدیل

## KULLIYÂT-I-BÎDIL.

The complete prose and poetical works of Muzâ 'Abd-ul-Qâdir Bîdil, in two volumes, written only one or two years after the poet's death

Muzâ 'Abd-ul-Qâdir, with the takhallus Bîdil, who is admitted on all hands as the greatest of the Persian poets in India during the last century, was the son of Muzâ 'Abd-ul-Khâliq. He was of Turkish origin belonging to the Chagata'i tribe of Arlâs (Rieu, p 706 reads Arlât), but was born in 'Azîmâbâd (Patna) in A H 1054 = A D 1644, for which date the word اسماء is a chronogram. Having lost his father at the age of five, when he had only finished the reading of the Qu'ân, Bîdil was left under the care of his uncle Muzâ Qalandar. At the age of ten he finished the Kâfiyah and had just commenced the Shaikh-i-Mullâ Jâmî, when his uncle prevented his continuing further his Arabic studies. He then began to associate with saints and holy personages and devoted his full attention to the study of their works. The author of the Gul-i-Ra'nâ, fol 56<sup>a</sup>, says that the poet at first adopted the takhallus of Ramzî, but one day, while he was reading the preface of Sa'dî's Gulistan, he was attracted by the following line of the Shaykh—

سدیل از بی سان چه گوید نار

and from that day the poet changed the takhallus Ramzî for Bîdil. At first he attached himself to the staff of Prince Shujâ', the second son of Shâh Jahân, and later on entered the service of Muhammad A'zam Shâh. Being possessed of a wonderful genius Bîdil soon became the

master of Persian and Turkish languages and was honoured with the mansab of five hundred. He travelled to Bengal Behar and Orissa and then again returned to Dehli. Being a man of independent spirit Bidil did not like to waste his energy in flattering princes and nobles and addressing laudatory poems to them. He therefore gave up the imperial service and began to lead a retired life in Dehli where he died on Thursday the 4th of Safar A.H. 1133 = A.D. 1720. Besides being a man of extraordinary mental power he is described by his biographers as a great giant of his age.

For notices on the poet's life see *Khazanah* i. *Âmirah* fol 115<sup>b</sup> *Riyâd ush Shu'arâ* fol 65<sup>b</sup> *Mirât ul Khayr* p 459 *Sarhshwush* fol 6<sup>b</sup> *Nataij ul Afkar* p 75 etc. See also Sprenger *Oude Cat* pp 119 213 and 378-380 *Ricu n* pp 706 and 707 W. Pertsch p 80 and *Berlin Cat* pp 938-941 *Rosen Persian Mss* pp 167 *Gracin de Tassy Histoire de la litter Hindoue* i p 312 *Ethe Beal Lib Cat* Nos 1169 and 1170 *Ethe Ind Office Lib Cat* Nos 1676-1686 etc.

The complete works of Bidil are said to amount to between ninety and a hundred thousand lines. The author of the *Gul i Ra na* fol 57 enumerates thus the following works with the number of lines contained in each —

کتاب سررا بود و نه هزارست ناینده ل

نسخه حرفان در بحر حدسه حکم مسایی که از عمده نصا

سررامست

و این مصراع ناریح هم نامه

هده دو الحال و الاکرام

نارده هزار

طلسم حرف در بحر نو و رلحا

چهار هزارست

و در همین نسخه طور معروف من حالات و خصوصیات

کوه ان سراب که همراه مکر الله خان فوجدار انجا سر برده

بود نه هزارست

مساجی نامه بی نقصا اعظم در هزارست

نسخه المومنین در مدمت کسبا تکهارست



تره ح سد حوا ، مخر الدین خراسی هراس ،  
 مساید و ترک ، سد و مصلحاً ، و نوارح و محسناً ، و مربع و  
 مسرک و اسفار صایع هراس  
 هرلنا ، شه هراس  
 رنانه ، همار هراس  
 حار و حمر و ده هراس  
 غرلنا ، سجاه و سد هراس

### Contents of the dīwān

#### I

fol 1<sup>b</sup>

#### حار و حمر

A prose work interwoven with verses, divided into four sections, called حار و حمر. In this Bidil vividly represents the moral character, the religious sentiments and the literary careers of several distinguished persons, *e.g.* شاه فاضل شاه ملوک مولانا شیخ کمال میرزا قلندر میرزا قاسم, and other eminent persons who were well versed in prose and poetry, and with whom the poet passed his days in literary discussions.

#### Beginning

خداوندان زبان معذور هر صرغه سرائند ، عذر هرزه درایان

سدیر .

The work concludes with the following two chronograms, expressing the date of its completion —

بخت ، افسونې از اعجاز بردان

که از افراد هر و حمر ما رف

دوم در انماع حار و حمر

بخت بود خون رنگه ، از صفا رف

The colophon runs thus —

لهم شهر دي حده سه ١١٣٤ نكهار و نكصد و مي و حار  
هصري بخط احمر العباد محمد وارث بن محمد ناصر الصدقي  
ناسام رسد

## II

fol 109<sup>b</sup>

### رباع بدل

Most of these letters are addressed to his patron Shul r Ullah Khan (d A H 1108 = A D 1606) and to the Amirs two sons (1) Mir Karim Ullah later on Âqil Khan and (2) Shah Khan

Beginning as in Riou p 811 —

عمر مراتب حد و بنا ۱ م نارگاه صدي الح

## III

fol 143 Preface to the old or the first diwan of the poet

Beginning as in Etthe Ind Office Lib Cat No 1676 —

حد صد عي كه بردد انقاس ۵ ي موحودات نكره

This diwan consists of Qasidahs Qitahs Rubais etc without any alphabetical order

The first Qasidah begins thus —

نام آن صد سگوله نكنا  
كه كرد كون و مكان را نكره كن بدا

fol 190<sup>b</sup> نسه المومس or Warnings to the Alchemists

Beginning —

اي مهوس در هواي كنسا الح

fol 200<sup>b</sup> ربا عتاب هرل or Satirical Rubais

Beginning —

ناران در رندگي رهو حمر ربا الح

fol 215<sup>b</sup> Gazals in alphabetical order

Beginning —

ناوح كنرنا كر بهلوي حمر امب راه ابا

The colophon is dated 7th Muharram, A H 1136

Scribe, the same, محمد و اردی بن محمد ناصر.

### No 382.

fol 337, lines 25, size  $16\frac{1}{4} \times 10$ ,  $11 \times 6$

The same.

This volume is the continuation of the preceding copy and is written by the same scribe

#### I.

Rubâ'is in alphabetical order

Beginning

آنکس که مزه ام ، ارا ، و گل ما الح

Dated Sha'bân, A H 1136

#### II

fol 112<sup>b</sup>

طور معرف ،

A mystical Masnawî illustrated by anecdotes

Beginning —

باس فرموده فوق ناله تهمال  
و تحریک نفس و امکنند نال

The title of the poem occurs thus in the third line from the beginning —

و طور معرف معنی و اوایم  
بصدین کوه می نارد صدایم

Again, towards the end on fol 125<sup>a</sup>

بسم آحر این مکنو ، مطوم  
طور معرف ، گردند موسوم

Dr Ethé in his *India Office Lib Cat* No 1686 makes a serious blunder in noticing that the طور معرفت begins with the following line —

سوای ر محفل هستی  
دا ساهه بهی دمی

In the first place it must be remarked that the above line at once suggests that it is the beginning of a Hikayat while as a general rule all Muhammadan writers begin their works with لوحه or حمد

Again on comparing with our copy we find that the above line is only an opening line of a Hikayat belonging to the middle portion of Bidil's other Masnawī entitled حرمان (see below)

Dated Dulhijjah A H 1136

### III

fol 126<sup>b</sup>

محیط اعظم

Another mystical Masnawī

Beginning with a prose preface —

حمد ساه آمري که مساهه \* ب انساني را از ساه کرما  
بي آدم جلو مشاخر طهور بصدد

The Masnawī itself begins thus on fol 128<sup>b</sup> —

خوش آدم که در برمگاه مدم  
مي بود بي ساه و و کم

Dated Shawwal A H 1136

### IV

fol 189<sup>b</sup>

طلم حروف

An allegorical Masnawī composed according to Sprenger p 379 in  
A H 1125 = A D 1713

Beginning —

سام آن که دل کاساه اوسب  
نس کرده مباح ساه اوسب

V.

fol 226<sup>b</sup>

حرفان

Another mystical Maṣnawî, composed in A H 1124 = A D 1712  
Beginning

‘حسن ار مس ، حاك آدم ريك ،  
آنقدر خون كه رنگه ، عالم ريك ،

Cf Rieu, p 707<sup>n</sup>, where the word ‘حسن is wrongly substituted for

Dated Jamâdî II, A H 1136

Both the copies are written in a fair Nasta‘lîq by the same scribe,  
محمد وارث، بن محمد ناظر السديهي

No 383.

fol 192, lines 15, size  $9\frac{1}{2} \times 5\frac{1}{2}$ ,  $7\frac{1}{2} \times 4$

ديوان اردل

DÎWÂN-I-BÎDIL.

Containing a collection of Gazals arranged in alphabetical order  
Beginning

ناوح كريا كز بهلوي حمر م ، راه ايجا

Written in a fair Nasta‘lîq, within gold-ruled borders  
Not dated, apparently 18th century.

## No 384

fol 125 lines 14 size  $10 \times 6 \frac{7}{8} \times 4$ 

The same

Another copy of Bidil's diwan containing G'azals and Rubais in alphabetical order

Beginning —

عمر و حدیث بر لباید ، حرفان ما الـ

fol 121 Rubais

Beginning —

بدل - ب سور امکان مکسا الـ

Written in a fair Nasta liq within coloured borders

Dated Dulqadah A H 1180

Scribe حاسد

fol 1<sup>b</sup> contains the signature of Sir Gore Ouseley

## No 385

fol 200 lines 14 size  $12 \frac{1}{2} \times 6 \frac{8}{10} \times 3$ 

رباعیات بدل

## RUBÂ'İYÂT-I-BÎDIL

A very valuable copy of Bidil's Rubais written eleven years before the poet's death

The Rubais are arranged in alphabetical order and begin thus on fol 1<sup>b</sup> —

آنکس که سره اـ ار آب و گل ما الـ

The colophon runs thus —

روز چهارم هـ هردهم ماه جمادی الاولی سه کهرار و نکصد  
و دو هجرت و

Written in a fair Nasta liq within gold ruled borders

No. 386.

fol 161, lines 12, size  $8\frac{1}{2} \times 4\frac{1}{2}$ ;  $5\frac{3}{4} \times 2\frac{3}{4}$

The same

This copy contains a smaller collection of Bidil's Ruba'is, and is supposed to be in the author's own hand-writing, written in A H 1115, that is, eighteen years before his death

Beginning

آمد دو جهان سراي داد، یکنای

کز بودۀ ر او بخوسد من و ما

Dated 19th Muharram, A H 1115

On fol 1<sup>a</sup> the following note, in a later hand, suggests that it is an autograph copy of the author

نقطه مرزا بدل مرحوم

Written in a Nīm Shikastah

No. 387.

fol 330, lines 17, size  $12 \times 6$ ,  $9 \times 4$

عرفان

A copy of Bidil's Masnawī, called حرمان, noticed above.

Beginning as usual

Written in different hands

Not dated, apparently 18th century

No 388

fol 331 lines 17 size  $10 \times 5$   $7\frac{1}{2} \times 3$

The same

Another copy of the same حرمان  
Beginning as above  
Written in fair Nasta liq  
Not dated apparently 18th century

No 389

fol 314 lines 17 size  $8\frac{1}{2} \times 5$   $6 \times 3$

ديوان علوي

DÎWÂN-I-'ULWÎ

The author in the preface calls himself طاهر الي بي الـ، Tahir ul Husayni with the poetical title Ulwî. According to Tahir Nasrabadi Ulwî originally belonged to Kashan and came according to Hamishah Bahar fol 61 during Aurangzib's reign to Kashmir where he died.

See Sprenger Oude Cat pp 100 126 and 327-328

Contents —

fol 1<sup>b</sup> A long preface in flowery style

Beginning —

نفس بد حسن حال الح

fol 11<sup>b</sup> Qasidas

Beginning as in Sprenger *loc cit* —

ار هر دو دیده مطلع دیوان حیرتم  
سم الله از نگاه برسان حیرتم



fol 81<sup>b</sup> Gazal's in alphabetical order

Beginning —

دینک دلم ، بود یادش از دل هیران ما  
گس ، هورسند بهالکس مطلع دیوان ما

fol 295<sup>b</sup> Rubâ'is

Beginning —

دائیس بهر حلوه نموده سائرا  
حامل تعبیر کرده اس و حان را

fol 305<sup>b</sup> A Masnawî in the form of ساقی نامه

الهی بهستان نس از انس ،  
نصر ، نکاهان وحده ، نور

Written in a minute Nasta'liq

Dated 31d Rabî' I, A H 1110

No 390.

fol 186, lines 15, size  $9\frac{1}{2} \times 6$ ,  $7 \times 4$

دیوان هیران

## DÎWÂN-I-HAYRAT.

The dîwân is preceded by a prose preface written by one Fakḥ-ud-Dîn Ahmad

In this preface Fakḥ-ud-Dîn designates the poet as—

نور نصر علم و معروف المنخلص تنخلص هیران ، حان  
عالی مان المسمی بهیرا حای ، الله الحاری المعانی الاناری  
المعانی ، بظا ، مسور حان

and says that for a long time he was 'contemplating the collection of the poetical works of Hayrat into a dîwân, but it so happened that

when Mu azzam Bahadur Shah left Shahjahānabad to fight Azam Shah (in A H 1119 = A D 1707) the former left behind the works of Hayrat. On his return after the victory Bahadur Shah made an enquiry for the works of Hayrat but they were lost. So Fakhr ud Din who was an ardent admirer of Hayrat after diligent search managed to gather some of the poet's works and added to them the poet's verses which the author (of the preface) had retained in his memory.

The preface begins thus on fol 1<sup>b</sup> —

حمد بعد و نای بعد مر صاعی را که بی نوع انسانرا از  
النوع موحودات الح

fol 4<sup>b</sup> Qasidahs

Beginning —

له بر تو خورشید حسن بی لغیر  
که مد بعالم ارواح و م در تاسر

fol 31<sup>b</sup> Gazals in alphabetical order

Beginning —

له خورشید ا طالع صخدم م فسان بدا  
که از بهر موحود او مری کرد آسمان بدا

fol 171 Rubais

Beginning —

آن داب حی که ه حی مطلق  
از درک حقول و مهم آمد مغلی

Written in good clear Nasta'liq

Dated 14th Shahban A H 1139

Scribe محمد محموم

## No 391.

fol 119, lines (central col) 15, (margl col) 24,  
size  $9\frac{1}{4} \times 6\frac{1}{2}$ ,  $8\frac{1}{4} \times 4\frac{1}{4}$

دیوان شمس

## DÎWÂN-I-SHUHRAT.

Hakîm Shaykh Husayn, with the takhallus Shuhriat, belonged to Shîrâz. He came to India during the reign of Aurangzib and attached himself to the staff of Prince Muhammad A'zam Shâh. He was respected by the nobles of the imperial court and received the title of Hakîm-ul-Mamâlik. Towards the end of his life he performed a pilgrimage to Mecca, and after his return to India died, according to Riyâd, fol 219<sup>a</sup>, in A H 1149. See also *Nishtar-i-'Ishq*, fol 962.

fol 1<sup>b</sup> Gazals in alphabetical order

Beginning

الهی آسمای نام خود گردان زبانم را  
رسم الله ریس بحس دیوان ثنایم را

The Gazals are followed by some Mukhammasât and Rubâ'is

A splendid copy. Written in beautiful Nasta'liq, on gold-sprinkled paper. The last ten folios are written in a later hand.

Not dated, apparently 18th century

## No 392.

fol 198, lines 15, size  $11 \times 6$ ,  $9\frac{1}{4} \times 4\frac{1}{4}$

روضۃ المنعم

## RAUDAT-UL-MUTTAQÎN.

A poetical account of the prophets from Âdam to Muhammad.  
By Khâdim

In the prologue the poet says that he belonged to Īlān but came to India where he did not receive any help from the inhabitants of the country. That his name is Biqar with the takhallus Khadim and that he composed the present poem in A H 1149 = A D 1736.

I am in grave doubts whether the present Author should not be identified with Nazar Beg Khadim of Delhi who was the pupil of Mir Muhammad Afdal Sabit (see the following No) and died according to Qul i Rana fol 99 and Nishtar i Ishq fol 630 in A H 1160 = A D 1747. See also Majma un Nafais vol 1 fol 138<sup>b</sup>.

Ahmad Ali Khan the author of the well known tadhkirah Makhzan ul Gharib (composed A H 1218 = A D 1803) and a comparatively modern author also adopted the takhallus Khadim.

Beginning of the poem fol 1<sup>a</sup> —

نام خدا مکم اسدا  
که تا مقصدم رود گردد روا

The name of the author and the date of composition of the poem are given thus in the following lines —

نه نامر مسی نه خادم  
مرتضی براد و نصیری  
حونگد اره حرف ماه دین  
رالف و ماه سعه و اربع

The title of the poem occurs thus on fol 8 —

بود بخته خون ناهل نفس  
سده نام او روصه ۱۱

The colophon is dated A H 1164

Written in ordinary Naskh within coloured ruled borders

## No. 393.

fol 148, lines 12, size  $8\frac{1}{2} \times 5\frac{1}{4}$ ,  $6 \times 3$

دیوان ناب

## DÎWÂN-I-SÂBIT.

Mir Muhammad Afdal, with the takhallus Şâbit, was the nephew of Himmat Khân of Badakhshân (son of Islâm Khân) who held the post of Mîr Bakhshî under 'Âlamgîr, and died A H 1092 = A D 1681. Şâbit, himself a man of great learning, passed his time in literary and poetical discussions with Shaykh Husayn Shuhrat (see No 391) and other eminent persons of Dehlî, where he spent his last days in retirement and died on the 12th Sha'bân (according to Rieu, p 709, 13th Sha'bân), A H 1151 = 31st June, A D 1738. Şâbit's contemporary biographer Âizû, while remarking that he had some unpleasantness with the poet from time to time, admits that he keenly felt the death of Şâbit, a person whose learning the age could not replace. Şâbit's son Muhammad 'Azîm (d 1161) was also a poet of some note and composed verses under the takhallus Sabât.

See Majma'-un-Nafâ'is, fol 99<sup>b</sup>, Riyâd-ush Shu'arâ, fol 76<sup>a</sup>, Khazânah-i-'Âmirah, fol 129<sup>b</sup>, Gul-i-Ra'nâ, fol 69<sup>a</sup>.

See also Sprenger, Oude Cat, pp 154 and 578, Rieu, II, p 709<sup>b</sup>, Ethé, India Office Lib Cat, No. 1701.

## Contents

fol 1<sup>b</sup> Qasîdahs without any alphabetical order  
Beginning

ای کہ واسعہ حرہ ، تو بود بام سان  
حب نامان دعوی کلام توربان

fol 56<sup>b</sup> Short Masnawîs  
Beginning

دوئی را نسب در یکائس راه  
چه دانست این چه داد ، الله الله

The Masnawîs are followed by another series of Qasîdahs

fol 9<sup>b</sup> ( 17 lrs in alphabetical order

Beginning —

کشد و صبح وصال تو سبب جان مرا ال

The copy ends with some Qit'as and Makhhamasat

Written in ordinary Na'aliq

Not dated apparently 19th century

No 394

fol 89 lines 14 size 8½ x 5½ x 3

دیوان برهان

## DÎWÂN-I-BURHÂN

Âqa Muhammad Salih with the takhallus Burhân was born in Mâzandîrân. In his youth he came to India during the reign of Muhammad Shah (A.D. 1131-1161 = A.D. 1719-1748) and lived an independent life. In the general massacre of Delhi by Nadir (A.D. 1161 = A.D. 1738) Burhân received several severe wounds of which he died two or three months after.

See Riyâd ush Shuharâ fol 68. Nihâr-i-Ihq fol 208. Sulh-i-Ibrahim fol 120. Sprenger p 14.

fol 1<sup>b</sup> Gazals in alphabetical order

Beginning —

می برسان فال بکسائید از دیوان ما

کایه ر - بود سر تا سر قران ما

fol 80<sup>b</sup> Rubâis

Beginning —

یا ماد لب دلم بای تو کند

پرونده تسای لقای تو کند

The Rubâ'is are written diagonally  
 Beautiful minute Nîm-Shikastah hand.  
 Not dated, apparently 19th century

No. 395.

fol 359, lines 17 (in 4 cols), size 11 × 8, 9 × 6.

دیوان انجب.

### DÎWÂN-I-ANJAB.

Badî'-ul-'Asr, better known as Ilâjî Rabi', with the poetical title Anjab, was, according to his own statement, which is quoted by his contemporary biographer Mushafi, fol 3<sup>b</sup>, a native of Spain (اندلس), and is, therefore, sometimes called حاکمی معری. He claimed his descent from the great Saint 'Abd-ul-Qâdir Jilânî, and gave out that 'Alî Hazîn was his sister's son. At an early age he came to Isfahân, where he spent thirty years and became the pupil of Mu'tadâ Qulî Beg, surnamed Wâlâ-i-Isfahân, who was attached to the service of Saibuland Khân, and who after his master's death, came to India where he died. After travelling over Persia and performing pilgrimages, Anjab came to India and settled in Dehlî, where he met his death at an advanced age. The same Mushafi, who visited Anjab only a few months before his death, says that at the age of seven years Anjab had taken to composing poems, and that he showed the poems of his early youth to the aforesaid Mu'tadâ Qulî Beg. He was a most prolific poet, and even fifty years before his death he had collected about fifty lakhs of verses. He wrote a dîwân in answer to Nazîrî Nîshâpûrî in seven days, while it is said that in every new city where he happened to go he left a new dîwân. Of the numerous works of this prolific poet, Mushafi has personally seen an imitation of Nizâmî's Khamsah, a dîwân of about sixty thousand verses, a big work on the Shî'ah tenets and the tale of the Four Darwîshes, قصهٔ چار درویش, in prose, all of which, says Mushafi, were stolen away from the poet. He also rendered a metrical translation of the eighteen parvas of the Mahâbhârat, which were also taken away by the Rohillas, and out of which only one volume was brought to Mushafi by a certain person for sale. Anjab was above one hundred years when Mushafi met him last.

See also *Hamīrah Būhār* fol 10<sup>b</sup> Rien n p 711 where a Masnawī called *فلک اعظم* by this poet is mentioned

fol 1<sup>b</sup> A preface by a different person who does not mention his name and designates the poet as *بدیع و ادب* The preface is introduced by a Rubāi which runs thus —

ای ذکر تو آب و تاب افراي مشن  
حاصل ز ثنای تو تمای مشن

The preface itself begins thus —

تعالی الله من آءین مشن بهار ایقاد  
من نهال ساهه سرسبز شده

fol 2 Qasidahs and Gazals arranged in alphabetical order  
Beginning —

مداولدا بر افروز آن چراغ آرزوم را  
کرم کی بر تو نور تجلی و گویم را

fol 287<sup>b</sup> Rubāis.

Beginning —

سرمایه رنگ و بو به نام ترا  
از باغ و بهار برگزیدم ترا

fol 291<sup>b</sup> A preface by Anjāb himself to a larger collection of Rubāis

Beginning —

گلدسته درود از گلزار موه و ا - الوجودی توان

الح

Beginning of the Rubāis —

ای دسته گل که بهر تائید ا  
سرمایه عارضوی اهل دهد اسم

fol 301<sup>b</sup> Qasidahs without any alphabetical order

Beginning —

رویی تو زلد طعمه گلستان ارم را  
دل بر خون کند آنسه هم را



fol 342<sup>a</sup> Sâqî Nâmâh, with a preface by Anjâb  
Beginning of the preface —

صافی نامه که سخن صاحب دلائل از اسماعیل آن بهوش آید الـ

In this preface the author calls himself . حریر الحق است .  
The Sâqî Nâmâh begins thus

خدا داد تا دسرخس تاج را  
سنانبد بر خاک افلاک را

Written in a fair small Nîm Shikastah  
Not dated, apparently 19th century

No 396.

fol 226, lines 15, size  $9\frac{1}{2} \times 5.7\frac{1}{2} \times 1$

دیوان امید

## DÎWÂN-I-UMÎD.

Qızılbaş Khân, with the takhallus Umîd, whose original name was Muhammad Ridâ, was born, according to his contemporary biographers, 'Alî Qulî Khân Dâgîstânî, fol 54<sup>b</sup>, and Husaynî, fol 33<sup>b</sup>, in Hamadân, but was brought up and educated in Isfahân, where he enjoyed the learned society of Mirzâ Tâhmî Wahîd, Amir Najât, Fâ'id Abharî, and other meritorious poets of that place. He came to India in the beginning of the reign of Bahâdur Shâh, and through the influence of Dulfiqâr Khân, received the mansab of hazâî (one thousand), and by gradual promotions rose to the mansab of chahâî hazâî (four thousand) during the time of Muhammad Shâh. He subsequently entered the service of Nawwâb Nizâm-ul-Mulk Âsaf Jâh, with whom Umîd came to Dîhlî in A H 1148 = A D 1735. When Âsaf Jâh returned to the Deccan, Umîd did not accompany him and passed his last days in Dîhlî where he died, according to Riyâd, in A H 1159 = A D 1746. Besides being a poet of some note, he is said to have been an expert musician.

Contents —

fol 1<sup>b</sup> Gazals in alphabetical order

Beginning —

سراسر همجو مهر و ماه گردیدم دنیا را  
ندارد منزل آسایشی دیدم دنیا را

fol 216<sup>b</sup> مفردات or detached verses

Beginning —

هرگز رکوبی یارمشر مکسم ما  
خون گرد ناک خاک سر مکسم ما

fol 221 Ruba'is

Beginning —

در حسرت صبیح ما نی الله ا  
ما بده او نم جدا آگاه ام

fol 225 Mukhammasat

Beginning —

نماید طاعت دوری مرا نه تاب ددن هم  
نه راز خود توانم گفت با کس نه ان هم

Written in ordinary Nasta'liq

Not dated apparently 19th century

No 397

fol 20 lines (centre col) 21 (margl col) 45 size 9 × 6 6 × 3

The same

A selection of Gazals from the diwan of Umūd

Beginning as above

Written in a careless Nasta'liq

Dated Azimabad (Istana) A.H. 1215

## No. 398.

fol 238, lines 15, size  $11 \times 6\frac{1}{4}$ ,  $8\frac{3}{4} \times 4$

کلیات، حسینی

## KULLIYÂT-I-HUSAYNÎ.

The poetical works of Husaynî

Dr Sprenger, p 430, while noticing a similar copy of Husaynî's Kulliyât identifies the poet with Husayn Dûst bin Abû Tâlib of Sambhal, who adopted the poetical title of Husaynî and is the author of the well-known tadkîrah called Tadkîrah-i-Husaynî, which he composed, according to the following chronogram found at the end of the said Tadkîrah, in A H 1163 = A D 1749. But in the following heading of a tâîikh, fol. 112<sup>a</sup>, relating to the construction of the poet's house, he is called *میر محمد شریع، الحسینی*, Mîr Muhammad Sharif-ul-Husaynî

تاریخ تعمیر کردن سدۀ درگاه میر محمد شریع، الحسینی خانه  
خود را

while in the colophon he is distinctly called *منخلص الحسینی راری* Agam in the following line of a Rubâ'î, fol 220<sup>a</sup>, he refers thus to his native country, Ray

یا رد، تو مرا رری بھد آوردی الح

From a careful perusal of his Kulliyât, we learn that from Ray he came to India and lived in Dehlî, was in the service of Farrukh Siyâi and Muhammad Shâh, and was present at the invasion of Nâdî, whom the poet accompanied to several places in India, that several sons and one daughter, called Qamar-un-Nisâ Begam, were born to him, and that he was still alive in A H 1166 = A D 1752

A series of tâîikhs relating to numerous contemporary events cover fol 110<sup>a</sup>-140<sup>b</sup> Most of the poems in the beginning are in praise of Farrukh Siyâi, Muhammad Shâh, and various nobles of their court

According to the following chronogram, fol 2<sup>b</sup>, the poet completed the diwân in A H 1145 = A D 1732

## Contents —

## I

This section consists mostly of Masnawis of different metres and on different subjects with a few Qasidas Mukhammasi etc  
Beginning as in Sprenger p 430 —

دستاره دنوان - ي حو له نسي  
صد رتک گل حسر اران ناع نصي

On fol 19<sup>b</sup> is a Masnawi dealing with the story of the Love of Ya qub Ali Khan Ming Bushi with Safiyah Begam at Barampuri —

حاصق بدن يعقوب علي حان ملک ناسي بر صفه بگم که در  
مره برم نوري بهم رساننده بود

It begins thus —

سرو اسانه دره \* اري  
که آوردم نظم اري ناري

## II

Suqi Namahs and Qasidas in praise of Ali some of the nobles of Delhi with a few satirical poems on Sa d ud Din Khan and others  
Beginning on fol 66<sup>b</sup> —

با صاحب صوح و مسکم با  
مي برتکال فرنگم با

## III

Tarikhhs relating to numerous contemporary events the dates of which range from A H 1124-1166 = A D 1711-1752  
Beginning on fol 110<sup>b</sup> —

مصدق منه آن صله انس و جان  
سر سروران ماه ماه جان

## IV.

Gazals in alphabetical order.

Beginning on fol 141<sup>b</sup>

کرده ام ورد زبان تا مد اسم الله را  
منع برم دل بودم ذکر الا الله را

fol 218 should be followed by fol 220

## V

Rubâ'is

Beginning on fol 220<sup>a</sup>

یار ، تو مرا ز ری بهد آوردی  
با آنکه نکرده بس دم مردي  
آبها و گاهگار و عاصي بودم  
در خاک سیه سباني و نوردي

## VI.

Faids or detached verses

Beginning on fol 222<sup>b</sup>.—

هرره کردیها وقار خود میدانم ما  
تا که چا بر مسد قدر صاعب کرده ایم

## VII

Elegies, the first in the form of Mukhammas

Beginning on fol 224<sup>a</sup>

نکرند ای مسلمانان که سیه محتبي فاسم  
برآمد از درون به به با جسم نکا فاسم

The colophon, dated A. H. 1167, runs thus —

افضل الله . تانام ورسد . دنوان معلي بنان منخلص  
نحسني زاري مسني نمر محمد سره ، تاريخ عره شهر رمضان  
المبارك لخط به ه ، صعبه ، مهبد مسح طال ، علم در دار الخلافه

ساز جهان آباد در سنه ۶ جلوس احمد شاه غازی مطابق سنه  
۱۱۶۷ هجری مقدمه مرقوم گشت

Several seals of Amjad Ali Shah and Wajid Ali Shah the late  
kings of Oudh are fixed at the beginning and the end of the copy

Written in ordinary Nasta'liq

No 399

fol 354 line 10 size  $8 \times 4\frac{1}{2}$   $6 \times 2\frac{3}{4}$

دیوان آرزو

DÎWÂN-I-ÂRZÛ

Siraj ud Din Ali Khan with the takhallus Ârzû the well known  
author of the most famous biographical work Majma un Nafais was  
born in Akbarabad in A.H. 1101 = A.D. 1689. He traced his origin  
on the paternal side to Shaykh Kamal ud Din the sisters son of  
Shaykh Nasir ud Din Mahmûd Chiragh i Dihli while from his maternal  
side he claimed descent from Shaykh Muhammad Gaus Guwahiyari.  
At an early age he applied his mind to the writing of poetry and he  
composed among other works the valuable biographical work Majma  
un Nafais in A.H. 1164 = A.D. 1750. In A.H. 1182 = A.D. 1769 he came  
from Guwahyar to Shahjahanabad where he became familiar with  
Anand Ram Mukhlis who besides other noble treatments secured for  
Ârzû a respectable mansab from the emperor. It was also here that  
Ârzû found a very influential patron in the person of Mutaman ud  
Daulah Ishaq Khan Shustari after whose death he continued to enjoy  
the same favour from his patron's son Najm ud Daulah who besides  
other favours granted Ârzû a monthly allowance of one hundred and  
fifty rupees. After Najm ud Daulah's death his younger brother  
Salar Jang continued to patronise Ârzû and with this benefactor  
the poet came to his grandfather Shaykh Kamal ud Din's house in  
Lucknow in Muharram A.H. 1168 = A.D. 1754 and through the kind  
intervention of Salar Jang was granted a monthly allowance of three  
hundred from Shuja ud Daulah. Ârzû died shortly after on the  
23rd of Rabi II A.H. 1169 = A.D. 1755. For some time his body was  
preserved in Lucknow but was subsequently removed to Shahjahanabad.

and interred there. Ârzû, in his *Khazânah-i-Âmiriâh*, gives the following chronogram of Ârzû's death

حان والا مثنان سراج الدين علي  
مجمع رويحي بحس نرم گفتگو  
رد رقم آزاد سال رحلس  
رحمت کامل روح آرزو

Ârzû is admitted on all hands as one of the most eminent authors and poets of his age. The *diwân* he left and his *Tanbih-ul-Gâfilîn*, a criticism on Shaykh 'Alî Hazm, added a further popularity to his reputation. Besides the *Majma'-un-Nafâ'is* and the *diwân*, he left several works, such as

1. *سراج اللغة*, or glossary of the ancient poets, contains those words and phrases used by modern poets, which are omitted in the *Farhang-i-Jahângirî*, *Surûî*, *Burhân-i-Qâtî*, etc., composed in A.H. 1117 = 1734

2. *حراج هدايا*. A poetical glossary.

3. *هدهد كبري*. A treatise on eloquence

4. *موهده*. A treatise on rhetoric

5. *انان*. A commentary on Sa'dî's *Gulistân*

6. *شرح مسکدر نامه*, or a commentary on Nizâmî's *Sikandar Nâmah*.

7. *شرح قفايد حرفي*, or a commentary on 'Ufî's *Qasîdahs*

8. *عرائد اللغات*. A vocabulary of Hindi words explained in Persian

9. *جواب*, or *اصا*. Answers to Munîr's criticism on Qudsi's poems

10. *شرح مصحح البعاني*. Glosses to Taftâzânî's shorter commentary on the third chapter of the *Talkhîs* on rhetoric

11. *شرح گلکسي مير نجات*. A commentary on Mir Najat's *Masnavî*, *گلکسي* (See No 379)

Ârzû himself gives an account of his own in his *Majma'-un-Nafâ'is*, fol. 43<sup>a</sup>. See also *Khazânah-i-Âmiriâh*, fol. 93<sup>a</sup>, Sprenger, *Oude Cat*, p. 132, Grâcin de Tassy, *Littérature Hindoue*, 1, p. 69, Blochmann's *Â'in-i-Akbarî*, pp. 25-28, Ouseley, *Biographical Notices*, p. 180.

fol 1<sup>b</sup> Gazals in alphabetical order

Beginning —

ای . اه نام تو مزلوح ربانرا  
حد تو بود مائه قران بیان را

The initial line quoted in Sprenger is found here on fol 10<sup>b</sup>

fol 340<sup>b</sup> Ruba'is

Beginning —

عالم ناخست از مهود سخن  
گل کرده هوار رنگ آوار سخن

Written in ordinary Nasta'liq

The colophon is dated A H 1140 but seems to be a mistake for  
A H 1240

No 400

fol 343 lines 16 size 9½ × 6 7½ × 3½

دیوان آذر

## DÎWÂN-I-ÂDUR

Haji Lutf Ali Beg with the takhallus Âdur the author of the famous biographical work Âtash Kadah (composed during the years A H 1174-1193 = A D 1760-1779) was born according to his own statement in the aforesaid work at Isfahan in A H 1174 = A D 1760. He belonged to a noble family of the Shamlû Turks and was the cousin of Wali Muhammad Khan Masrûr. According to several biographers Lutf Ali Beg in the beginning adopted the poetical title of Wali and subsequently of Nakhat but finally changed both the titles for Âdur by which opithot he became so well known.

Mushafi fol 11 gives a very interesting account of the poet's adopting the title of Âdur. He introduces his narration with the remark that Lutf Ali Beg was an exceedingly good looking man and that in beauty he surpassed all the inhabitants of Isfahan. Mushafi then goes on to say that Lutf Ali Beg at first adopted the takhallus of Mahrum and it so happened that one day in a gathering he met two poets viz Mirza Muhammad Jafar Kabuli and Âbu Muhammad Ashiq who made enquiries from Lutf Ali about his poetical title. To this



Lutf 'Alî replied that his takhallus was محروم, Mahrûm or "Disappointed," and in return asked from Âgâ Muhammad about his poetical surname, who responded that he composed verses under the takhallus عاشق, 'Âshiq or "Lover" Mahrûm then asked Râhib about his takhallus, to which the latter replied that he chose the epithet بده عاشق محروم, Bandah-i-'Âshiq-i-Mahrûm or "The Slave of a Disappointed Lover" This witty reply of Râhib caused a great laughter in the whole assembly, and Lutf 'Alî, taking it ill, left the assembly in rage, and from that day, says Mushafî, Lutf 'Alî changed his takhallus to Âduî He also composed a Yûsuf Zalikhâ in A H 1176 = A D 1762

Mushafî, who composed his tadkîrah in A H 1199, speaks of Âduî in the present tense, and says that the poet was then of about sixty years of age

For references to his life and works see Makhzan-ul-Garâ'ib, fol 81, Suhuf-i-Ibrâhîm, fol 39<sup>b</sup>, Riyâd-ush-Shu'arâ, fol 48<sup>a</sup>, Natâ'ij-ul-Afkâr, p 57 See also Rieu, 1, p 375, Etche, Bodl Lib Cat, No 384, etc, Ethé, India Office Lib Cat, No 693, etc, Sprenger, Oude Cat, p 161, etc, Bland, in the Journal of the Royal Asiatic Society, vii, p 345, W Pertsch, Berlin Cat, p 624, etc

#### Contents —

fol 1<sup>b</sup> Qasîdahs, without alphabetical order

Beginning —

دوینا که تا خود ندیدم مسامحه

و نه ای موافق انبسی مسامحه

fol 112<sup>b</sup> Gazals, in alphabetical order

Beginning —

دور از تو جان سرون دوار بود یارا

گر نه وریده ماندیم معدور دار مارا

fol 155<sup>b</sup> Masnawîs

Beginning —

بسیوید ای معسر آزادگان

این حکایب از دل ار که دادگان

fol 163<sup>b</sup> Rubâ'îs

Beginning —

دور از بسی در انوار رها (sic)

ددم ر بود در حوا ، بسی نارها

fol 173<sup>b</sup> Another series of Qasidahs

Beginning —

رامد و رفت روز و \* صبحان  
نار آمد بهار و رفت حران

fol 243<sup>b</sup> Another series of Gazals in alphabetical order

Beginning —

بود که در گذرند از گناهکاری ما  
که نس از گناه ماست سرمساری ما

fol 396<sup>b</sup> Ruba'is

Beginning —

آن یار که کرده ام ناو ناریها  
وان دوست که دیده ام ارو حواریها

Some folios are misplaced in the middle portion of the copy. The right order should be 157 160-163 165 158 159 166

The colophon runs thus —

بسم الله امر حضرت بهندگان میر صاحب معالی مناقب  
سامیر این الا میر این الا میر حضرت میر صاحب میر مراد علی  
خان دعا گو نور محمد دیوان رقی را ناتمام رساند — ساری  
۷ ماه صفر سنه ۱۲۱۸

Written in fair Nasta'liq with a beautifully illuminated double page unwan

No 401

fol 118 lines 13 size 8 x 5 6 1/2 x 3 1/2

دیوان \* ای

DÎWÂN-I-MUSHTÂQ

Mir Sayyid Ali with the takhallus Mushîq was a Musaviyyi Sayyid of Isfahan and an intimate friend of Lutf Ali Khan Âdilî who collected

Mushtâq's dîwân after his death. See Atash Kādah, p 536, Riyâd-ush-Shu'arâ, fol 404<sup>a</sup>, Rieu, p 813<sup>b</sup>

fol 1<sup>b</sup> Gazals in alphabetical order

Beginning

محوان ز دیرم نکهت راهد که برده ار که ، دل من انجا  
ساله هزار ، عصوه صاقی نصدده ماغر نگریه مینا

fol 94<sup>a</sup> Rubâ'is

Beginning —

ای رسته شد ، در گردن ما  
هم از تو بود روی تو آوردن ما

fol 97<sup>b</sup> Tarjî'-bands.

Beginning

من کستم از هم کسدی  
در حلقه زله ، بایسدی

fol 109<sup>b</sup> Qasîdahs.

Beginning —

مخفل امروز همان نار در ایوان  
حلم نصدده امرا ، زرین مسجل

Written in fair Nasta'liq

Not dated, apparently 19th century.

### No. 402.

fol. 610, lines 15, size 8 × 5, 5 × 3.

کلمات ، زین

## KULLIYÂT-I-HAZÎN.

The complete poetical works of Hazîn

Shaykh 'Muhammad, popularly called 'Alî, and with the poetical nom de plume, Hazîn, was one of the most accomplished writers of the

later period. He was the son of Shaykh Abu Tahir Gilani and was born in Isfahan Rabi II A.H. 1103 = A.D. 1691. Hazin traced his descent from Shaykh Zahid Gilani the spiritual guide of the celebrated Shaykh Safi ud Din Ardabili.

In the preface to his commentary on his مصده لامة the poet designates himself thus —

ابو البعالي محمد الـ، هر بعلي ابن ابي طالب بن محمد الله بن  
جمال الدين حلي الراهدى الصلى

Born of a learned and highly respectable family and himself a scholar of vast learning, Hazin commanded the respect of kings and nobles. It is said in the Mir'at-i Âftab Numm and Nishat-i Ishq that Shah Tahmasp son of Sultan Husayn reportedly went to visit the poet in his own house. He received his early education from his father and later on learnt Muhammadan Law Jurisprudence Logic Mathematics Sciences and other subjects from several specialists of Isfahan and Shiraz among whom some of his biographers name his uncle Shaykh Ibrahim Gilani the celebrated Mulla Baqir Majlisi (who is said to have been closely related to Hazin) Mir Muhammad Masih of Persia and others. Being conscious of the wonderful genius of Hazin his father intended to educate the boy in all the branches of Muhammadan literature but the future poet while still a mere child showed a marked inclination for poetry and in spite of his father's prudent precepts directed his attention towards versification and composed poems concealing them from his father.

It is said that at the age of seven Hazin composed a Gazal in answer to Shaukat Bukhari and another when he was nine years old in answer to Tahir Wahid who praised the composition highly. One day several poets gathered in Hazin's father's house happened to be extolling the poetical genius of Hazin. In the course of conversation they began to praise Muhtashim Kashu (d. A.H. 916 = A.D. 1587) and one of them cited the following beautiful matla of this eminent poet —

اي گردن بلند بدان در كشد تو  
رحمائي آفریده ند بلند تو

Maulana Hasan who was present in that assembly asked Hazin to compose a matla in answer to that of Muhtashim and the boy poet spontaneously extemporized this —

صد از حرم كشد حم جعد بلند تو  
مرياد از نطاول مسكن كشد تو

His father and the whole assembly were amazed at the wonderful skill of the boy, and Maulânâ Fâsan, in his enthusiasm, kissed the forehead of the boy poet. Mushafî, quoting from Hazîn, says that from that day Hazîn obtained his father's permission to compose poetry.

In his early years Hazîn travelled all over Persia, and in A.H. 1143 = A.D. 1730, after performing a pilgrimage to the holy city of Mecca, he came to Lâr. Here Hazîn had hardly passed a couple of months when a number of the citizens, at the instigation of Mirzâ Baqir Kalântar, killed Walî Muhammad Khân Shâmlû, who at this time was sent here as governor by Nâdir Shâh. The murderers, who had rebelled against Nâdir, became acquainted with Hazîn and divulged the story. In the meantime Muhammad Khân Balûch, who was sent with a large army to invade Jahân, جہان, hearing the news of Walî Muhammad's fate, hastened to Lâr. The rebels, on hearing of Muhammad Khân's arrival, tried to escape from the city, but were arrested and most of them killed on the spot. Hazîn, who was found in the company of the conspirators, being suspected as an accomplice, was subjected to various tortures and ill-treatment. To avoid these hardships the poet fled to Kirmân, and was on the point of leaving that place for Ardabil, when the governor of Kirmân, through the help of one of Walî Muhammad's servants, sent the intimation of Hazîn's presence in Kirmân to Muhammad Taqî Khân Mashhadî, the Beglerbegî of the Province. Taqî Khân was about to proceed against Hazîn as a criminal, when, to the good luck of the poet, 'Alî Qulî Khân Wâlih Dâgistanî, the well-known author of the famous biographical work 'Riyâd-ush-Shu'arâ, (on whose account the present biographical notice of the poet is for the greater part based, and who at this juncture was staying here waiting for a ship to India), received information of Hazîn's perilous situation. The aforesaid Beglerbegî was an intimate friend of Wâlih, and the latter, a fellow-citizen of Hazîn, being anxious for the poet, liberated him from the hand of the Beglerbegî. Wâlih and Hazîn then came together to Bandar-i-'Abbâs, where they received hospitable treatment from Mirzâ Ismâ'îl, the governor of the port. Leaving Hazîn with the aforesaid Mirzâ, Wâlih set out for India. Hazîn was still suspected as a criminal, and finding his position unsafe in any part of Persia, he at last embarked for India, never to return to his beloved motherland. He landed here ten days after his friend Wâlih's arrival. According to the author of the Mir'ât-i-Âftâb-Numâ, Hazîn came to India in A.H. 1146 = A.D. 1733, while the author of the Nishtar-i-'Ishq says that Hazîn, after leaving the Persian port, reached Bhakar, and then by the way of Multân and Lahore, reached Shâhjahanâbâd in A.H. 1147 = A.D. 1734. Both the friends, Wâlih and Hazîn, continued to live in the imperial city of Delhi, and, on one occasion, the latter went to Lahore. At this time Nâdir, with his powerful

army invaded India and Hazin finding his position unsafe in Lahore hastened back to the imperial city and secluded himself in the house of Walih. After Nadir's withdrawal from India Hazin again went to Lahore where this time he incurred the displeasure of Zakariya Khan Dilawar Jang the Subahdar of Lahore who became an enemy to the poet but Walih coming to know of his friend's dangerous position wrote to Husayn Quli Khan who had been sent as an ambassador to Nadir Shah and was at this time returning from his mission to take care of Hazin and bring him safely to Shahjahannabad. Hazin's vast reputation as a poet had already spread abroad over distant countries and in the imperial city he received the warm favours of the king and was highly respected by the nobles and chiefs of the imperial throne. It is said that Nawwab Umdat ul Mulk Amir Khan who adopted the poetical title of Anjam secured for the poet from the king a Jagir of forty thousand rupees near Akhatabad and that the king also on one occasion awarded the poet a sum of five lakhs through the said Umdat ul Mulk. It is related in some tidkirahs that the emperor Muhammad Shah once requested Hazin to come to him and to delight him with some of his beautiful compositions and that the poet turned a deaf ear to the imperial order. The emperor it is said then personally went to Hazin's house but the poet hearing the news of the emperor's arrival stealthily left the place on the pretence of visiting the sacred tomb of Khwajah Bakhtyar Kaki and thus avoided the meeting. Being proud of his affluence and ability Hazin remark some of his biographers began to look down on the Amirs and nobles and commenced says his friend Walih as the poet's nature was to write satires against the citizens and did not even spare the king and his nobles. In spite of his friend Walih's advice Hazin continued his satirical writings till says Walih the poet lost all esteem in the eyes of the public. Walih seeing that his counsel was of no use to Hazin and having consideration for the responsible office he held under the emperor and the high public esteem had it last to his deep regret to give up his friendship with Hazin and cut off all communication with the poet with whom he had been intimately associated for so long a time and whom he had saved from so many persecutions. Hazin then began to criticise the eminent poets of the imperial court and wrote satires against many of them such as Siraj ud Din Ali Khan Arzu the author of the famous Persian biographical work *Majma'un Nafais* Mir Muhammad Afdal Sibti and others. In revenge Arzu wrote the *Tanbih ul Gafilin* or *A Warning to the Careless* in which he collected a large number of frail verses from Hazin's diwan and criticisingly pointed out mistakes therein. Another friend of Hazin's the learned Azud Balgami in his *Khazinah-i Imrah* tried to defend the poet by writing a refutation to Arzu's criticisms.

Again, one day a friend of the eminent poet, Muhammad Afdal Sâbit, read a verse of Sâbit's to Hazîn, who remarked that the verse was the composition of another poet and that Sâbit had stolen it. Sâbit's son, Muhammad 'Azîm Sabât, seeing his father thus insulted, collected in a few days about five hundred verses from Hazîn's diwân, and gave out that they were all stolen by Hazîn from other poets. Hazîn also wrote satires against the people of Kashmîr, who revenged themselves by inducing Mullâ Sâti' and other Kashmîrian poets to write satires against Hazîn. He was thus disgraced before the public, and had made himself enemies all around him. He had offended the king, wounded the feelings of the nobles and chiefs, and had affronted the favourite poets of the court. Finding himself in a dangerous situation and entirely defenceless, Hazîn had to quit the imperial city. He came to Akbarâbâd, which place he shortly afterwards left for Benares. At the request of his pupil, Râjah Râm Narâyan, the Nâzîm of 'Azîmâbâd (Patna), Hazîn once came to Azîmâbâd, but shortly after returned to Benares, where he spent his last days, which place he loved so much and to which he refers thus

ار سارم بروم معد حام ام ، ایجا  
هر رهمن بجه لسهمن و رام ام ، ایجا

Hazîn died here a peaceful death in A H 1180 = A D 1766, and was buried in the tomb he had himself built only a few years before his death. The place where this great author lies buried is known as Fâtîmân, and the following lines of his own, engraved by himself, can still be seen

رناں دان محمد ، نوده ام دیگر نمدا نم  
همسدانم که گوس ار دوم ، بهامی نمبد ایجا  
حرین ار نای ره نما نی سرگسگی دیدم  
مر دوریده بر نالی آسایس نمبد ایجا

The following note on the margin of Wâlih's *Rijâl-ush-Shu'arâ*, fol 111<sup>b</sup>, describes thus the poet's death

سخ محمد علی حرین در بلدۀ سارم دهم حمادی الاول هـ  
سخت شد بجه ، هـ ، سنه ۱۱۸۰ هجری رحلت فرمود و طری ، هـ ،  
شهر مسطور در ناع که در انجا ترکا ، حمراء ، صلوه الاله عدهم  
محمی بنا نهاده گداسه ام ، و آنرا بجه ساه مسگوید وقت

دو نام روز نو آمده مد فون بدند — حزری در وطن نگرام تاریخ  
 صوری و معوی در مصراع نامه —  
 — نکهتار و نکصد و ه اد مال —

Dr Ethé in his Ind Office Lib Cat No 1712 places the poet's death on the 13th Jumada 1180 Besides being an accomplished author and an eminent Persian poet Hazin was a good Arabic scholar and his Arabic Qasidas are to be found in copies of his Kulliyat He was also well skilled in calligraphy and wrote a beautiful Shikastah hand He wrote four diwans the last of which he completed in A H 1150 = A D 1742 Complete copies of his Kulliyat are mentioned in Ethé Bodl Lib Cat No 1194 Sprenger p 420 Among his other prose treatises may be mentioned the تذکره الاحوال, or the autobiography of the poet which he wrote in A H 1104 = A D 1741 An English translation of this work was published by F C Balfour London 1830 and the Persian text by the same London 1831 His poetical works with this autobiography were lithographed under the title of the Kulliyat : Hazin in Lucknow A H 1203 and the واعاب واهد or the accounts of the warlike expeditions of Persian kings against India from A H 1134-1104 = A D 1722-1741 that is down to Ahmad Shah Abdali See W Iertsch Berlin Cat p 04 No 11 and Ethé Ind Office Lib Cat No 1714 His other Masnawis are خرابات and فرهنگ نامه, مطمح الاطوار See Ethé Bodl Lib Cat No 1180 where the seven Masnawis of the poet are mentioned See also Sprenger Ouda Cat loc cit

For notices on the poet's life see Riyad ush Shu'ara fol 111<sup>b</sup> Majma' un Nafais vol 1 fol 123 Mushafi fol 23<sup>b</sup> Makhzan ul Gharib fol 200 Nighat ul Ishq fol 04 Majma ul Furaha p 04 Nafay ul Afkar p 132 etc

# Contents —

fol 1<sup>b</sup> Gazals in alphabetical order preceded by a prose preface which begins thus —

امساح نامه نام آوران گهان حدیو معنی و مصاح انواب  
 فصوص الح

Beginning of the Gazal —

درین درنای بی تابان درین طوفان سوزامرا  
 نال انگدیم بسم الله محترها و مرستها



fol 409<sup>b</sup> Qasīdahs, without any alphabetical order, preceded by a prose preface  
Beginning

اب الطاهر ملبس فوقك مې الح

fol 410<sup>b</sup> Beginning of the first Qasīdah

مرفي مرفي ، يكناي بي همتاستي  
دفس لا در حسم وحده ، بين من آلامني

fol 481<sup>a</sup> Preface to the Masnawī Safī-i-Dīl  
Beginning.

له الحمد في الآخرة و الأولى و السلام علي سيدنا المصطفى  
الح

The Maṣnawī begins thus

نأهائي مايسنه دلدار را  
مسامس مراوان و ما يار را

fol 502<sup>a</sup>. Another Masnawī  
Beginning

بام آنکه آذر را من صاحب

fol 513<sup>a</sup> Prologue and epilogue of the  
Tadkīrat-ul-Āshiqīn.  
Beginning

سافي رمي موحداه الح

fol 521<sup>b</sup> Rubā'is, in alphabetical order  
Beginning

اي حسم و حراع دل حديدۀ ما  
درواه تو حاك سد دل و ديدۀ ما

fol 570<sup>a</sup> Muqatta'at  
Beginning —

انا حسن القلب ، منك معندي  
ولو بدود ، الخلق ، محاسنا

fol 586 مسرفات غزلات

Beginning —

حق ۱ م دارم حوس مدان بوستانی را  
که سرو از مصوع من ناد مگرد روانی را

Written in fair Nasta liq on various coloured papers

Dated 12۵8 Fash

No 403

fol 402 lines 13 size 11 × 6½ 6½ × 4½

دیوان حوس

# DÎWÂN-I-HAZÎN

A collection of Hazin's Gazals and some miscellaneous poems

fol 1<sup>b</sup> Gazals in alphabetical order

Beginning —

دریں دریای بی تابان دریں طوفان سوراخرا الح

fol 368<sup>b</sup> مسرفات

Beginning —

حق ۲ م دارم حوس مدان بوستانی را الح

Some folios are missing towards the end

A note on fol 367<sup>b</sup> says that this copy was written by one کمال,  
at Azimabad during the reign of Shah Âlam Bahadur Shah

Written in a fair Nasta liq

## No. 404.

fol. 292, lines 16, size  $11\frac{1}{2} \times 7$ ,  $8\frac{1}{2} \times 11$

The same

Another copy of Hâziri's diwan

Beginning as above

The *منعرجه* begins on fol. 270<sup>b</sup>.

Written in a fair Nasta'liq

Not dated, apparently 19th century.

## No 405.

fol. 67, lines 19, size  $12 \times 8$ ,  $9 \times 3\frac{1}{2}$

قصاید علی حزیں

## QASÂ'ID-I-'ALÎ HAZÎN.

A collection of Hâziri's Qasidas, arranged in alphabetical order  
Beginning on fol. 1<sup>a</sup> —

در دمی به روز ، یکای بی ه ، اسنی الح

The last Qasidah is در هتو کسمری  
Beginning —

کس ندیده بوطن مردن کسمری را  
بتهان خون به ، موراند دوان دانه طل

Written in a rough Nasta'liq  
Not dated, apparently 19th century

## Nq 406

fol 74 lines 10 size  $9\frac{1}{2} \times 6\frac{7}{8} \times 3\frac{1}{2}$ 

The same

Another copy of Hâzin's Qasidahs with some Qit'ahs  
Beginning as above  
The Qit'ahs begin on fol 59 —

ای صاحبی که از اثر رنگ و بوی تو  
خون کرمه در حگر گلان کم

Written in a fair Nasta'liq  
Not dated apparently 19th century

## No 407

fol 324 lines 13 size  $8\frac{1}{2} \times 6\frac{1}{2} \times 4$ 

تذکرۃ المعاصرين

## TADKIRAT-UL-MU'ÂSIRÎN

A very valuable copy of the biographical notices of ninety nine  
contemporary poets of Persia compiled in A.H. 1160 = A.D. 1752 with  
some prose and poetical treatises written two years before his death

Beginning —

بِعَالِي اللَّهِ حَمْدُ بَچَوِي كِه اَوْرَانِ بَرِسَانِ مَحْمُودِ كَرَن وَ مَكَانِ  
پَا بَرَسِه اِيضَادِ مِرَارَةِ نَسِه الْح

fol 80<sup>b</sup> Ruba'i — *Risalah* در نفس و تصور Beginning with

نِي حَقْلِ نَكِه لَانِرَالِ تُو رَمْدِ الْح

Beginning of the *Risalah* —

اِنَا حَمْدُكَ يَا قُدُوسَ وَ يَا بَارِي السَّمَوَاتِ لَوْرِ مَلُوكِ الْح

fol-93<sup>b</sup> رسالة اوران سرعى On the weight of coins and legal measures  
Beginning

الحمد لله رب العالمين حمدا كبيرا الح

fol 98<sup>a</sup> مسئلة حدود ، و قدم Another prose treatise, entitled  
Beginning

الحمد لله على الآيه و نسكرة على نعمائه الح

fol 105<sup>b</sup> حواء ، رفعا ، سح س مرحوم  
Beginning —

صا ، والا مقام سلاله الكرام سلام ، الح

fol 110<sup>b</sup> Prologue to the dīwān.  
Beginning

امساح نامه نام آوران الح

fol 114<sup>a</sup> Epilogue to the dīwān  
Beginning —

هان اي داس مسكران ديده ور الح

fol 120<sup>b</sup> رساله در خواص الحيوان ، رساله ديده ، also called  
on zoology  
Beginning

سپاس بي سپاس كه مدارك اوهام الح

fol 165<sup>b</sup> رساله فرسامه ، on fairiery  
Beginning

سواران مصار بديكي و مير افگندي را الح

fol 205<sup>b</sup> شرح تسيده لامه ، Persian commentary on his own  
لامه ، which he composed in praise of 'Alī  
Beginning —

لسان حال و نره ان مقال سپاس بالا ، اماس الح

At the end of the commentary on the لامه ~ runs the following colophon dated A H 1178 —

۱۱ = ده الامة المباركة العبد البصان الي ربه العي  
 جمال الدين محمد ۱۱ هر علي ابن ابي طالب بن عبد الله بن  
 جمال الدين علي الراهدي الصلاني خط العبد البصاح الراحي  
 تركب الله في سنة ۱۱۷۸ هجري

رساله معاد fol 271<sup>b</sup>

Beginning —

بسم الله الرحمن الرحيم و لله تسعين و له الصمد في الآخرة  
 والاولي الح

The colophon here is dated 19th Rajab A H 1178 The رساله معاد is followed by a treatise explaining the meaning of the verse—

من يصي العظام وهي رميم

The treatise is introduced by the following heading which fully explains the subject of the work —

در جواب سوال مائلي كه معاد همس جسم دنيوي نآه قال  
 من يصي العظام وهي رميم و قول حواشه نصير در مسئله حرق  
 و السام افلاك و انكه احراي اصله نافي حواهد بود و ~ م و  
 معاد ازان حراهد بود امسذلال كرده بود نوصه اند—

It begins thus on fol 24<sup>a</sup> —

كسانكه سرماه حصول معارف ~ \* ه علي ماهي عليه

الح

fol 249<sup>b</sup> و ددعه الودعه or as in Lth<sup>l</sup> Bodl Lib Cat Nos 1184  
 and 1185 و ددعه المديعه A Maḥnawī poem in imitation of Saḥr's  
 Ḥadiqah

Beginning —

كلما في الوجود لس مواه الح

The colophon is dated 19th Rabi II A H 1178

fol 302<sup>b</sup> **صفر دل** A Masnawî in imitation of Sa'dî's Bûstân,  
with a preface beginning

له الحمد في الآخرة و الأولى و السلام علي سيدنا المصطفى  
مره الوري الح

The poem begins thus on fol 303<sup>a</sup>

نأهائي مايسنه دلداری  
مسام مراوان ر ما یار را

The تذکرة المعاصري is mentioned in Rieu, i, p. 372, W Pertsch, Beil Cat, p 621, Bland, in Journal of the Royal Asiatic Society, xv., p 147, Giacın de Tassy Memoire sur la religion musulmane, p. 112, Spienger, p 135, Ethé, Ind Office Lib Cat., Nos 678 and 679.

#### No. 408.

fol 59, lines 14; size  $9 \times 5\frac{3}{4}$ ,  $6 \times 3\frac{3}{4}$

The same

Another copy of Hazin's Tadknat-ul-Mu'âşşîn.

Beginning as above

Written in a fair Nasta'liq

Not dated, apparently 19th century

#### No 409.

fol 70, lines 15, size  $10 \times 6\frac{1}{4}$ ,  $8 \times 4$

فرسانامہ حزین

A copy of Hazin's Faras Namah

Beginning as usual

Written in ordinary Nasta'liq

Not dated, apparently 19th century.

## No 410

fol 67 lines 16-19 size  $10\frac{1}{2} \times 6 \quad 8 \times 4$

شرح وصید لامة

A copy of Hazin's commentary on his *وصید لامة* Written seven years before his death

Beginning —

لسان حال و ترجمان مثال الح

The original folios have been placed in new margins

The colophon is dated Sifar A H 1173

Written in ordinary Nasta'liq

## No 411

fol 151 lines 12 size  $9 \times 7\frac{1}{2} \quad 7 \times 4$

کلمات عشر

## KULLIYÂT-I-FAQÎR

The poetical works of Faqîr

Mir Shams ud Dîn Abbâsî who adopted the titles of Faqîr as well as of Maftûn traced his origin on the paternal side to the prophet's uncle 'Abbas bin Abd ul Muttalib and is therefore called Abbâsî. He was born in *Shâh Jahânâbâd* A H 1115 = A D 1703 and was one of the most accomplished Persian scholars of India. The author of the *Khulasat ul Aflak* an intimate friend of Faqîr remarks that no Indian scholar can reach the ability of Faqîr and Shams ud Dîn Faqîr. At the age of twenty five he travelled to the Deccan and after staying there for five years returned with *Qizilbash Khan Umîd* to *Shâh Jahânâbâd*. The author of the *Gul-i-Rana* fol 225<sup>b</sup> who commenced the work in A H 1181 = A D 1767 and completed it in A H 1182 = A D 1768 while speaking of the poet in the present *Unso* says that on the 6th of Muliarram A H 1181 = A D 1767 Faqîr set out for a



pilgrimage to Mecca, and that on the 26th of that month he wrote a letter to Ġulâm 'Alî Âzâd (d. A.H. 1200) intimating his (Faqîr's) safe arrival at the port of Suiaţ. So we cannot agree with Dî Ethé (Ind. Office Lib. Cat., No. 1710), who places the poet's death in A.H. 1180 or A.H. 1181 = A.D. 1766 or 1767. The author of the *Nishtar-i-'Ishq*, fol. 1389, says that in A.H. 1181 = A.D. 1767, Faqîr set out for a pilgrimage to Mecca and reached Auiangâbâd, where he stayed for one week, and then travelling via Suiaţ reached the holy city of Mecca. After staying here for two years the poet embarked for India, and after passing the port of Basrah perished by shipwreck. The date of this incident, as given by the author of the said *Nishtar-i-'Ishq*, is A.H. 1183 = A.D. 1769, and in support of this date the said author says that Ġulâm 'Alî Âzâd, an intimate friend of Faqîr, composed the following chronogram:

رب ار عالم سجنوري سبرين هاي  
روابده نيك ساعري رنگس هاي  
آراد نوم ، مصرعه تاريخس  
گو آه و در مير مسس الدين هاي

For his life see *Gul-i-Ra'nâ*, fol. 226<sup>a</sup>, *Khazânah-i-'Amirah*, fol. 284<sup>b</sup>, *Nishtar-i-'Ishq*, fol. 1387, *Riyâd-ush-Shu'arâ*, fol. 314<sup>a</sup>, *Khulâsat-ul-Afkâr*, fol. 141<sup>a</sup>, *Makhazan-ul-Gaiâ'ib*, fol. 657, etc.

### Contents

fol. 1<sup>b</sup> Ġazals in alphabetical order

Beginning —

اي در طلا ، نام تو آواره نساها  
گم کرده ره معني و صه ، تو نساها

fol. 99<sup>a</sup> Rubâ'is.

Beginning —

اسم الله كه هست ، سرمايه جان  
جمع اسم ، درو تمام اسماي جهان

fol. 105<sup>b</sup>

مبوي در نعره ، دولخانه نوا ، امير الامرا ساداتان

Beginning —

دگر بر روی طبع پکنه بردار  
دری گردیده از فصص سخن نار

fol 110<sup>b</sup> **نصیر مجتب** The love story of Ram Chand the son  
of a Betel seller

Beginning —

خداوند دلی ده سعه منام  
که از سرور صد آس بجایم

fol 146<sup>b</sup> **مسوی در واقعہ خاسور کرلا**

Beginning —

نار از ماه محرم در جهان  
نارہ صد داغ مہ دوسان

Besides the above Masnawī the poet left also several other Masnawī poems *eg* —

والہ و سلطان (see below)

مسس الصبی (see below)

در مکون The story of the daughter of Qaysar i Rām ملکہ or

and the Imam Hasan Askari composed in A H 1169<sup>a</sup>  
= A D 1755 See Etthe Ind Office Lib Cat No 1710

نصیر الساب or the Present of Youth Composed in A H 1143

= A D 1730 See Etthe Ind Office Lib Cat ib and Sprenger p 396

He also left several prose treatises on prosody rhetorical art metres  
rhyme and tropical figures *eg* **وامہ فی علم العروض و القامہ**  
**خلاصہ البدیعی** etc

Copies of his poetical works are mentioned in Sprenger pp 396 and  
396 Etthe Ind Office Lib Cat No 1710

Written in bold Nasta liq

Not dated apparently 18th century

## No 412

fol 136, lines 15, size  $9 \times 5\frac{3}{4}$ ,  $6\frac{1}{4} \times 3\frac{1}{2}$ 

دیوان فقیر

## DÎWÂN-I-FAQÎR.

A collection of Shams-ud-Dîn Faqî's poetical works  
fol 1<sup>b</sup> Beginning of the Gazals, in alphabetical order

ای در طلا ، نام نو آواره ساسها الح

fol 108<sup>a</sup> Rubâ'îs  
Beginning

اسم الله که هست سرمایه حان الح

The copy ends with some Tajrî'-bands, Qit'ahs and the Masnawî  
در نعره ، دو لسانه نوا ، سادایان

Written in ordinary Nasta'liq

Dated A H 1241

## No. 413.

fol 96, lines 17, size  $8 \times 5\frac{1}{2}$ ,  $6\frac{1}{4} \times 3$ 

واله و سلطان

## WÂLIH-WA-SULTÂN.

The love-story of the poet Wâlih, the author of the famous work  
Riyâd-ush-Shu'arâ, with his cousin Khadîjah, daughter of Hasan 'Alî  
Khân, composed in A H 1160 = A D 1747, for which the poet gives two  
chronograms in fol 94<sup>b</sup>, viz سخص معنی and نظام مسع

By the same Shams-ud-Dîn Faqî  
Beginning

ای واله حسن دلکس ، حان  
حسن نو بهر دو کون سلطان

Written in a careless Nasta'liq  
Not dated apparently 19th century  
The copy bears the signature of Mr Blochmann dated 1870

No 414

foli 242 lines 15 size 8 x 5 6 x 3

الصحى

SHÂMS-UD-DUHÂ

Another Masnawî by Shams ud Din Iqir in praise of the Imams  
composed in A H 1173

Beginning as in Sprenger p 395 —

ای نامت ربان بحر طراز  
لطف را داده مایه احجار

Written in careless Nasta'liq  
Not dated apparently 19th century

No 415

foli 233 lines (centre col) 12 (margl col) 24  
size 9 x 6½ 5 x 3½

دیوان عاشق

DÎWÂN-I-ÂSHIQ

Âqî Muhammad with the takhallus Âshiq was a native of Isfahan  
Though a man of humble origin Âshiq possessed poetical genius and  
composed elegant verses The celebrated Âdu was an intimate friend  
of Âshiq and speaks of the poet in laudable terms According to the

same biographer, 'Āshiq died in A H 1181 = A D. 1767 (See 'Atash Kadah, p 523)

Two copies of the diwân are mentioned in Rieu Suppl, Nos 340 and 341, and one in W Peitseh, Berl No 948

Beginning with Qasîdahs, as in Rieu Suppl, *ib*

درین حراته برار عم که نسبت حای سرور  
هوس آنکه نس نگرد بحر طریق و

fol 29<sup>b</sup> Gazals, in alphabetical order.

Beginning in the margin

رہی مسالی کہ ہوں مالت بسنے ہسی رمانہ ریا  
حصہ سیرین بدلہ سکر بھرہ لبلی ہسوة ملہی

fol 202<sup>b</sup> Rubâ'is

Beginning

راہد بھوس کہ خلد در نکساید  
حاند گوید کہ قر ، ہن می ناند

fol 219<sup>b</sup> Chronograms, the dates of which range from A H 1143 to A H 1180

Beginning

سد مسررا محمد ار این جہاں بر عم  
کر دور رندگانی نگدست نوب او

Written in ordinary Nasta'liq

Dated A H 1238.

### No 416.

fol 345, lines 11, size  $9 \times 5\frac{3}{4}$ ,  $6\frac{1}{4} \times 3\frac{3}{4}$

کلیات فوقی

### KULLIYÂT-I-FAUQÎ.

Mullâ Fauq-ud-Din Ahmad, with the takhallus Fauqî, was a native of Yazd His diwân is full of obscene poems, which the poet wrote, as

he says in his preface because he found they suited the public taste of his day. The author of the *Khulāṭ ul Afkār* fol 140 who in A.H. 1187 = A.D. 1773 received a copy of Fauqī's diwan consisting of about eight thousand verses while supporting the above statement remarks that in the beginning Fauqī like other poets composed poems in praise of his contemporaries but finding that such poems did not suit the age he destroyed all his poems amounting to ten or twelve thousand lines and began to write obscene and indecent poetry. He also came to India but finding that his merit was not much appreciated here he returned to his native land.

Contents —

fol 1<sup>b</sup> Preface

Beginning as in Rieu Suppl. No 266 is —

بعد از حمد خداوند جهان و لعبت و آخر الزمان الح

The preface is in praise of the Mahumiyah sect

fol 9<sup>b</sup> Farhad wa Shahr

Beginning —

مجن تر ترک نسان فکر ا  
مجن طوطی هندوسان فکر اسب

Comp Rieu Suppl. 16

fol 17<sup>b</sup> مافی نامه

Beginning —

دگر بدگان بهار آمدند  
بصد خوی و حسن نار آمدند

fol 78<sup>b</sup> Qasidas

Beginning —

گر دو روزی در جهان استقامت داده آید  
ار برای طاعتین دون خدمت داده آید

fol 153<sup>b</sup> Turbids bands

Beginning —

موی ار روزگار دبی بذر الح

fol 159<sup>b</sup> Turbids bands

Beginning —

مانم مرید میکسائرا الح

fol. 165<sup>b</sup> Ġazals, in alphabetical order

Beginning

امس ، که داد جلوه ملک نارگاه را الح

fol 263<sup>b</sup> Rubâ'is

Beginning —

آتم که ز حائۀ خدا می آیم  
ورطوب ، حریم مریانی می آیم

fol 270<sup>b</sup> Ornate prose and Inshâs, too indecent to quote

The latter portion of this section is divided into thirty-two parts, each of which is called *جمعه*

A splendid copy, written in beautiful Nasta'liq, within gold-ruled borders, with a double-page 'unwân in the beginning and richly illuminated frontispieces

Not dated, apparently 19th century

### No 417

fol 11, lines 4, size  $7 \times 4$ ,  $4\frac{3}{4} \times 2\frac{1}{2}$

فرداء طوفان

### QASÎDAH-I-TÛFÂN.

A very beautiful copy of a Qasîdah by Tûfân

Muzâ Tayyib, with the takhallus Tûfân, was a native of Hazâr Jarîb in Mâzandarân, and, like Fauqî, was known for the pungency of his wit. After receiving his training at home he came to Isfahân where he began to write satirical and licentious poems, but subsequently, when he came to Najaf, he was very penitent on account of his obscene compositions and thenceforth composed poems in praise of the prophet and the Imâms. He died at Najaf in A. H. 1190 = A. D. 1776, and his friend Âdur composed the following chronogram on his death

آسود بود در خاک بے ، آدرگه

طوفان در دریای بے ، سدر صفا

See Atash Kadah, p 221, and Maîma'-ul-Fusahâ vol II., p 341.

This copy contains only one Qasidah in praise of Ali. It begins thus on fol 1<sup>b</sup> —

حرم آتیا که لگر اندازد  
گردش از چرخ اخضر اندازد

The poet's diwan is mentioned in Rieu p 808 and Suppl. No 342. This beautiful copy is written diagonally in a beautiful bold Nastaliq.

fol 1<sup>b</sup> and 2 are richly illuminated with beautiful floral designs.

Dated A.H. 1242

Scribe صدر علی مسدود اللہی

No 418

fol 304 lines 18 size 10 x 6 8 x ,

دیوان

## DÎWÂN-I-MINNAT

Mir Qamar ud Din with the takhallus Minnat originally belonged to Mashhad. One of his ancestors Sayyid Abul Ullah Maḥbūd, better known as Imām Nasir ud Din Sānīpatī, came to India and settled in Shāhjahānābad where Minnat was born according to Natā'y ul Afkār in A.H. 1156 = A.D. 1743 or according to the Ind. Office Lib. Cat. No 1723 about A.H. 1159 = A.D. 1746. He lost his father at an early age and was left under the care of his aunt who was the wife of the celebrated Shāh Wali Ullah.

Minnat submitted his poems for correction to Shams ud Din Faqir who was also a relative of his. He adopted Maulanā Ikhṛ ud Din as his spiritual guide. In A.H. 1191 he came to Lucknow where he attached himself to the service of Nawwāb Āsāf ud Daulah's Pishkār and composed numerous poems in praise of the Amirs of that place. Subsequently he was taken to Calcutta by Mr Richard Johnson and introduced to Governor General Warren Hastings who honoured him with the title of **ملک الشعرا**.

From this place he went to Haydarabad where he received ample rewards from Nawwāb Nizām Alī Khān Bahādur and shortly after returned to Calcutta where he died according to Natā'y ul Afkār.



p 414, in A H 1207 = A D 1792, or, according to others, A H 1208 = A D 1793

The author of the *Khulâsat-ul-Kalâm* visited Minnat at Murshidâbâd in A H 1195 = A D 1780, and says that at the time of composition of the said work the poet was twenty-seven years of age

See *Natâ'ij-ul-Afkâi*, p 414, Spienger, Oude Cat, pp 171, 258, 259 and 498 See also *Ethé*, India Office Lib Cat, No 1723

### Contents

fol 1<sup>b</sup> *Gazals*, in alphabetical order

Beginning

حداودا مکن سر ، بان اندیشه ما را  
مزن بر مسگه ، این ناحن مسامان مسسه ما را

fol 174<sup>b</sup> *Mukhammasât* on the *Gazals* of Hâfiz, Sa'dî, Wahshî and Mazhar

Beginning —

علی ای سرور حسنه ، روی مبحانه دلها  
ر لای ناده مهر نو نای حفل در گلها

fol 184<sup>b</sup> *Qit'ahs*

Beginning

آن سندی که عارفی نگذشت  
نامدادان بسوی مارمنان

fol 191<sup>a</sup> *Qasidahs*.

Beginning

هر جا که دست من نرسد مائمان خلق الح

On fol 211<sup>a</sup> is a *Qasidah* consisting of letters having no diacritical points

Beginning

امام عادل و معزوم و سرور اکرم  
سر آمد ملکه ، و ملک المهر و اعلم

fol 263<sup>a</sup> *Masnawis*.

Beginning

بسکه ار کاکل تو نا بختن مبص رمسد  
مسک در مسلسلہ اس نسک نه پس ، امس مرند

fol 273 Tarkīb bands and Tawjī bands

Beginning —

مطرب حسن این دمد در بی  
لس فی الکاتب خیرک می

fol 300 Wasukhts

Beginning —

تا حد حاکار دل آزار توان بود  
سرحم و مسم نسبه و حوضوار توان بود

Written in a fair Nasta liq within gold ruled borders

Not dated apparently 19th century

# No 419

fol 127 lines 13 size  $8\frac{1}{2} \times 4\frac{3}{4}$   $6 \times 3$

دیوان صانع

## DÎWÂN-I-SÂNI

Nizām ud Dīn Ahmad with the takh̄allus Sanī belonged to the 'Usmānī Shāykh̄s and came of a noble family of Bulgram where he was born in A H 1109 = A D 1726 and died in Calcutta A H 1199 = A D 1784 His name (نظام الدین احمد) forms the chronogram of his birth and the following Qit'ah found at the end of the present copy of the diwan gives the dates of his birth and death —

نظام الدین احمد آنکه نامش  
بود تاریخ بهر سال مولود  
حومال رحا س برمسد گویم  
دو ه مسم مهر رحب بود

The above date of Sanī's death is also given by his contemporary biographer the author of the Suhuf̄ i Ibrāhīm who passed some time in the company of the poet at Benares and to whom the poet sent a copy

of his *dîwân* for selection. Dr Rieu, p 719<sup>a</sup>, however, places the poet's death in about A H 1195 = A D 1780.

In his boyhood Sâni' learnt the whole *Qur'ân* by heart, and later on applied his mind towards poetry under the training of Mir Nawâzish 'Alî. He also passed some time in Muṣḥidâbâd, but at last came to Calcutta, where he died.

See *Suhuf-i-İbrâhîm*, fol 511<sup>a</sup>, *Nishtar-i-'Ishq*, fol 1001, *Makhzan-ul-Garâ'ib*, fol 483, *Natâ'ij-ul-Afkâi*, p 266. See also Rieu, p 718<sup>a</sup>, where a copy of the poet's *dîwân* is mentioned, Sprenger, *Oude Cat*, p 217, and Gracın de Tassy, *Litt. Hind*, iii, p 54.

### Contents

fol 1<sup>b</sup> *Ghazals*, in alphabetical order.

Beginning —

ر تو اي حرد ندیدم حو کساد کار خود را  
بصورت حواله کردم همه کار و بار خود را

fol 108<sup>b</sup> *Rubâ'is*

Beginning

صعہ ، نری رس گداح مرا الح

fol 112<sup>a</sup> *Tajî'bands*.

Beginning —

مر باد که دل نسبت به خون سد الح

fol 115<sup>b</sup> *Mukhammasât*

Beginning

اي حوس آدم که م طي ببا ن بعه ، الح

fol 119<sup>a</sup>–127<sup>b</sup> Contain a selection from the *dîwân* of Sharaf-i-Jahân, written in the same hand.

A careless *Nasta'liq*

Not dated, apparently 19th century.

No 420

fol 319 lines 17 size  $9 \times 6 \frac{1}{2} \times 3 \frac{3}{4}$ 

کَلَّاتِ آشوب

## KULLIYÂT-I-ÂSHÛB

Mirza Muhammad Bakhsh with the takhallus Âshub belonged to a Turkish family of the Barlas Ulûs (Chagatai) which on account of the despotic rule of the Uzbek Khans had migrated from Badakhshan to India during the time of Akbar

The author of the *Khulasat ul Afkar* says thus —

اصل وی از برکان برلاس الومس جمعی صحرا بس اویاف  
ندحصا

His maternal grandfather Qubad Beg with the title Diyânât Khan who served under Âlamgîr as Subahdar of the Deccan was an accomplished scholar well versed in Hindi *Beds* and in course of his travels over many European countries had made himself fairly conversant with Latin and Greek languages. Âshub was born in Shahjahanabad served for a time under Itimad ud Daulah Qamar ud Din Khan and fought by the side of Mu'in ul Mulk in his wars against the Abdalis. Âshub also attached himself to the military staff of Mu'in ul Mulk's brother Khan Khanan Intizam ud Daulah and after satisfying him with his military distinctions received from him the title of Qaswar Khan and a command of two thousand. After serving for some time as Munshi to Iniad ul Mulk, Âshub repaired to Lucknow where he met Mr Jonathan Scott at whose request he went to Allahabad in A H 1196 = A D 1781. According to the author of the *Khulasat ul Afkar* Âshub passed his last days in Lucknow where he died in a state of poverty in A H 1199 = A D 1784. Besides his Kulliyat consisting of fifty thousand verses and the poem *فتوحات سام* Conquest of Syria, Âshub wrote a history of Muhammad Shah in A H 1196. See Rien p 944 where a copy of the work is mentioned and a detailed account of the author is given. See also Sprenger p 342.

fol 1<sup>b</sup> Qasidals

Beginning —

من آن لعلم که کوس است آرزان در بهای من الح

Unfortunately all the folios of this copy are hopelessly misplaced, and all the Qasidahs, the Gazals, the Musnawis and the Qit'ahs are confusingly intermixed

Written in Nimshikastah hand

Not dated, apparently 19th century

## SUPPLEMENT

No 421

fol 80 lines 13 size  $8\frac{1}{2} \times 6$   $6 \times 3$ 

مرهم افکار

MARHAM-I-AFKÂR

By مغالی

Beginning —

بسم الله الرحمن الرحيم  
مسئل مسراب ریاض مدتم

It is a Masnawî in the metre and style of Nizâmîs Mathnawî ul Asrar. The poet's name مغالی occurs in several places and the title of the poem is found thus on fol 63<sup>b</sup> —

رحم طمع را خوف و لب  
مرهم افکار نهادم

From some of the verses on fol 63<sup>b</sup> it would appear that the poet lived in India during the time of Jahangir (A H 1014–1037) to whom he refers thus —

ساحه نعل بن اکبر  
ماسطه اسب و له کسور است  
دوحه حیات مدر در مدتم  
نوب عدالت بر سلطان ام

Written in ordinary Nasta'liq

Not dated apparently 13th century A H

## No. 422.

fol 207, lines 11, size  $9\frac{1}{2} \times 5\frac{1}{2}$ ,  $7 \times 4$ .

دیوان مخفی

## DÎWÂN-I-MAKHFI.

The authorship of this *dîwân* has been popularly ascribed to Zîb-un-Nisâ Begam, who was the eldest child of Aurangzîb, and adopted the poetical title of Makhfi. Both Sprenger, p 480, and Rieu, p 702, ascribed the *dîwân* to the above-named lady. From a perusal of the *dîwân* it will be seen that besides the style and the mode of expression, which are not what one would expect from a royal lady, there are several evidences in the *dîwân* itself which throw grave doubts on the statements of Drs Sprenger and Rieu. For instance, in several places we find that the writer, then living in India, was a native of Khurâsân and had very little admiration for India, *e g*, on fol 5<sup>a</sup>

دل آشفته مخفی نهر رود ارسلوئست  
بهد امده است ، اما خراسانست ، یوناس  
دربین کسور بود های طالع ناکس دارد  
وگر نه در همرمندی باشد هج نعماس

Agam, on fol 190<sup>b</sup>

یو علی روزگارم از خراسان امده  
ار بی احرار بر درگاه سلطان آمده  
مرتی دارم که خون ناز ، درین طلبا ، هد  
طوطی مکرم بی مکرر رسوا آمده

On fol 10<sup>a</sup> The writer regrets having no means of getting access to the Emperor Shâh Jahân, who is highly spoken of thus

نر در سلطان مکرر هج ، ندارم کسی  
نا که رساند بعرض معتمد ارکان او  
نابی صاحبزادان نادیده اس و جان  
آنکه ملک مر بهد بر حیا فرمان او

Towards the end there are several poems which to all appearances seem to have been read by the writer on the occasion of visiting the sacred tomb of the prophet

Zib-un Nisa who was born in A.H. 1048 = A.D. 1638 and died A.H. 1114 = A.D. 1702 was a highly accomplished lady known for her literary attainments. She is unanimously admitted to have been well versed in poetry and, according to some, left a diwan and it is probably on this understanding that most people ascribe the present diwan to her. Some poems which are generally ascribed to Zib-un Nisa have been inserted in some copies of the diwan. For instance in some of Dr. Ross's collection of MSS. in the Asiatic Society, a copy of the diwan contains several poems ascribed to Zib-un Nisa, one of which a Rubai runs thus—

سکند دمی که خم در گردن یاری نسد  
 کور نه ای که لب گریزنداری نسد  
 صد بهار آفرمید و هر گل شرفی جا گرفت  
 خسته ناع دل ما زیب دمیاری نسد

to which it is said some one extemporized the following hemistich —

بزم دمیاری ایسا او را خرداری نسد

In my opinion the author of this diwan is Makhlifi of Riant (مخلفی ریان) in Gilan who was attached to Imam Quli Khan the Governor of Fars (d. A.H. 1043 = A.D. 1633) and was living in India during the time of Shah Jahan (A.H. 1037-1068 = A.D. 1627-1657)

See Taqī Auhadī fol. 709 Muntā ʿĪṣab Numā Majmaʿ un Nafais fol. 328<sup>b</sup> (Soc. copy) Nātāy ul Afkar etc.

The diwan has been lithographed in Cawnpore A.H. 1263 and in Lucknow A.H. 1284

Beginning with Qasīdahs —

دل من بلبل \* و ناع خم گل انس  
 فنا دیوار آن ناع و بقا حد مساناس

fol. 18<sup>b</sup> Gazals in alphabetical order beginning as in Rieu —

ای را بر در ، حرم گل نسان ما  
 گوی حرفه ، ت مطلع دیوان ما



fol 180<sup>a</sup> Tarkīb-bands, beginning —

ان حسن که در نرده نمود رار نهان داسب

fol 195<sup>v</sup> Tajrīb-bands, beginning —

ای مرهم رعم هر گریدی

وی بد کسی هر کمیدی

Written in bold Nasta'liq, on red coloured papers, within gold-ruled borders

Not dated, apparently 12th century A H

### No 423

fol 63, lines 12, size 8 × 5, 6 × 3

دیوان آراد

### DÎWÂN-I-ÂZÂD.

Mîr Gulâm 'Alî, with the takhallus Âzâd, was a distinguished scholar and an eminent writer. He belonged to a noble family of the Wâsitî Sayyids of Balgîâm and traced his descent from Imâm Zayn-ul-Âbidîn. In his *Sarw-i-Âzâd* he designates himself thus

آراد الحسینی نسأ و الواسطی اصلا و البلگرامی مولدا و مسأ  
و الصفی مدہ ا و الحسینی طریقه

We learn from his own statements in the *Sarw-i-Âzâd* and *Khazânah-i-Âmniyah* that he was born in Balgîâm on Sunday, the 25th of Safar, A H 1116 = A D 1704. He made himself thoroughly conversant with all the branches of the Muhammadan literature under the pupilship of several distinguished scholars, viz, Mîr 'Tufayl Muhammad Balgîâmî, Mîr 'Abd-ul-Jalîl Balgîâmî (his maternal grandfather), and Mîr Sayyid Muhammad. In A H 1150 = A D 1737 he set out on a pilgrimage to Mecca, where he stayed for two years, in the course of which he learnt Hadîs from 'Shaykh Muhammad Hayât, at Medina, and from Shaykh 'Abd-ul-Wahhâb at Mecca. On his return to

India, A H 1152 = A D 1739 he settled in Aurangabad. He became the disciple of Mir Sayyid Lutf Ullah Balgami in A H 1137 = A D 1720 and learnt the art of composing Arabic poems from Mir Abd ul Jalil. He enjoyed the kind patronage of Nizam ud Daulah Nizam Jang and his brothers. According to the poet Janhar who as stated in Pieu p 370 saw him in Aurangabad A H 1198 = A D 1783 he died in A H 1199 = A D 1784 but several other biographers place the poet's death in A H 1200 = A D 1785. He is the first editor of the well known biographical work Ma'asir ul Umara of Shah Nawaz Khan (mentioned hereafter) and is the author of *دست نصاب المآثر الكرام ووصف الاوليا* and an Arabic diwan *خزان الهمد*.

Beginning with *Gazals* in alphabetical order —

برار از مدد اسم الله مع حوس مثالي را  
مسحر کن مباد اعظم نازك حالي را

fol 61 Ruba'is beginning —

اي نرنو خلوة نو آنا ر وجود  
ميسون نو انچه هست در و سهود

Written in ordinary *Nastaliq*

Not dated apparently 13th century A H

No 424

fol 259 lines 15 size 8 × 5 6½ × 3½

ديوان واقف

# DÎWÂN-I-WÂQIF

Maulana Nur ul Ayn with the takhallus Waqif was the son of Maulana Amanat Ullah مولانا نور العین السخلص له واقف بن مولانا امانت الله

According to Sprenger Oude Cat p 589 followed by Rien p 719 and Etbe Bodl Lib Cat No 1189 Waqif belonged to Patiyulali where his father was a Qadi but Qizad whose pupil Waqif was while

speaking of the poet in the present tense, says that Wâqif was a nobleman of the Panjab, and that his father was the Qâdî of Anbâlah in Lahore

نور العین واقع ، ار سرکاری سجاد ، اس ، ندر ماحدس  
 قاصی انبالہ بود و انبالہ قصبہ اس ، ار مسافہ ، لاہور الح

Again, the author of the *Natâ'ij-ul-Afkân*, p 452, says that the poet originally belonged to Batâlah

... اصل اس ار قصبہ نبالہ من متعلقہ ، دار السلطنت لاہور  
 اس کہ مسافہ ، سی کروہی حاد ، سرعی واقع گسنہ الح

The same Âizû says that Wâqif occasionally used to send his compositions to him for correction, and that he was a promising poet. Wâqif died in Dihlî, A H 1200 = A D 1785. For the poet and his work, see the references given above

Beginning with Gazals in alphabetical order

ای سرم سو تو نالان نہر سو سارہا  
 رمنہ در ہر گوشہ ران سارہا آوارہا

fol 240<sup>a</sup> Rubâ'is

Beginning

ار سلسلہ بی سر و تیاں بو ایم الح

fol 248<sup>b</sup> A Taijî'band

Beginning —

ای رل ، بو مریں کمندی

fol 258<sup>a</sup> A Mukhammas

Beginning

برا مشکل کسا دانسنہ بوم

برا حاجب روا دانسنہ بوم

Written in a fair Nasta'liq, within gold-ruled borders, with a frontispiece

Not dated, apparently 19th century

No 425

fol 272 lines 20 size  $10\frac{1}{2} \times 3\frac{1}{2}$   $8\frac{1}{2} \times 3\frac{1}{2}$

The same

Another copy of Waqif's diwan beginning as above —

ای نه نرم سوو تو نالان نهر سو مارها

fol 200 Mukhammas

Beginning as in the preceding copy —

ترا مسکل کسا دالسته نودم الح

fol 201 Ruba is

Beginning as above —

ار ا له یی سر الح

fol 264<sup>b</sup> Tarj band

Beginning as above —

ای رلف تو الح

Written in ordinary Nasta liq

Dated A H 1200

No 426

fol 311 lines 10 size  $9 \times 5$   $7 \times 4$

The same

Another copy of Waqif's diwan containing only Gazals in alphabetical order

Beginning as above —

ای نه نرم سوو الح

Written in a careless Nasta liq

Not dated apparently a very modern copy

No. 427.

foll 159, lines 17, size 9 × 6, 7 × 4.

ديوان وامق

## DÎWÂN-I-WÂMIQ.

Shaykh Nijâz Muhyî-ud-Dîn Balgîâmî, with the poetical title Wâmiq, شیخ نبار محیی الدین المنخلص له وامق البلگرامی, must not be confounded with Muhammad Akhlâs (d A H 1147), who was a Khetî Hindû, and embraced Islâm in the beginning of Âlamgîr's reign, and, like the present poet, adopted the takhallus Wâmiq. Muhyî-ud-Dîn Wâmiq was the son of Shaykh Gulâm Muhyî-ud-Dîn Fâûqî, and a pupil of Mîr Muhammad Shâ'ir and Mîr Nawâzish 'Alî Faqîr. The author of the Gul-i-Ra'ûnâ says that, while he was composing the said work, Mîr Nûr-ul-Hasan, in whose service Wâmiq was then employed, sent the poet from 'Azîmâbâd to Râjah Shitâb Râi at Jaunpur. Wâmiq was a friend of the celebrated Â'âd, and sent many poems to him. According to the author of the Natâ'ij-ul-Afkâi, p 459, Wâmiq died towards the end of the 12th century. The last date found in his diwân is A H 1201 = A D 1786.

## Contents

Beginning with a short Masnawî —

موج تسنن رح محط قدیم  
بسم الله الرحمن الرحیم

The Masnawî is followed by a few Qasidahs

fol 20<sup>b</sup> Gazals in alphabetical order

Beginning —

شرح حسن یار نامد طاهر از عنوان ما  
وصه ، مصراع قدس بسم الله دیوان ما

The Gazals are followed by Faids, Mukhammasât, Qit'ahs and Rubâ'is

Written in rough Nasta'liq

Not dated, apparently 13th century A H

No 428

fol 141 lines 1, size 9 × 6 7 × 3½

دیوان عسکری

DÎWÂN-I-'ASKARÎ

A diwan by a poet who calls himself Askarî. According to the colophon (quoted below) he was a native of Balgram.

The dates found in the diwan range from A H 1165 to A H 1203. It consists of Qasidas, Gazals, Tarjibands, Outalis and Rubais.

Beginning —

سد ز بسم الله روس مطلع دیوان ما  
آه ز بود آرایش جوان ما

Written in a careless Nasta'liq  
A modern copy

No 429

fol 118 lines 12 size 9 × 6 6½ × 4

دیوان رصا

DÎWÂN-I-RIDÂ

Poets with the takhallus Ridâ are numerous but as in the present work we find several Mukhammasat on some of the poems of Mirza Qatil who died in A H 1233 = A D 1817 we can infer that this Ridâ is identical with Muhammad Ridâ of Azimabad mentioned in the Nishtar, 1 Ishq p 677. Muhammad Ridâ better known as Mir Muhammad with the takhallus Ridâ received his early education from Mir Dīyā ud Dīn of Shāh Jahanabad. From Azimabad Ridâ went to Murshidabad where he died in A H 1216 shortly after his return from Lucknow. The author of the Nishtar, 1 Ishq says that he once visited the poet at Benares in A H 1216 = A D 1801 and that at that time the poet was

about fifty-three years old. The same author expresses the poet's death in the words *رافسوس ار رصا*. Ridâ was well versed in Hadîs and Arabic grammar, and is said to have been a good Rikhtah poet.

### Contents

Gazals in alphabetical order

Beginning

حر نام او اگر گردد بر زبان ما  
برهان قاطع است، نقاح اللسان ما

fol 190<sup>a</sup> Rubâ'is

Beginning

همه‌ای تو ناحیه، بساط دل ما

fol 111<sup>a</sup> Mukhammasât on the Gazals of Maulawî Salâmat Ullah and Muzâ Qatîl

Beginning

بود کی بی من، از بس طرز من تو

Written in a careless Nasî'îq.

Not dated, apparently 13th century A H

### No. 430.

fol 267, lines 12, size 11 × 6, 7 × 4

دیوان فاکر مکین

## DÎWÂN-I-FÂKHİR MAKÎN.

Muzâ Muhammad Fâkhîr Makîn was the pupil of Muzâ 'Azîmâ, *Isfî* of Isfahân, who came to Dihlî during the reign of Muhammad Shâh. Makîn was born in Dihlî, but emigrated to Lucknow in A H 1173 = A D 1759. He attached himself to the court of Shâh 'Âlam, who showed him great favours and accepted him as his instructor in the art of poetry. Makîn died in Lucknow in A H 1221 = A D 1806. Mohan La'l Anis, in his *Anis-ul-Ahibbâ* (see Rieu

p 376 ) has devoted long notices on Fakhr Makin and the poets of his school

Beginning —

حس در دل جو سر اندارد

درد بر درد دیگر اندارد

fol 31<sup>b</sup> Gazals in alphabetical order

Beginning —

اگر بروای حقی داری و اندیشه مولی

الانا انها اء ءول في الدنيا دع الدنيا

Mukhammasat on the Gazals of Hafiz Nazari and Hazin

Beginning on fol 243 —

همری سار و اء حوس بود وقت ما را

امروز درد و محبت آورد صد بلا را

Ruba is in alphabetical order

Beginning on fol 253<sup>b</sup> —

وبرانه کجاست کو عیار نادا

برجاست دلم ر سهر عیار نادا

Maenawis

Beginning on fol 260<sup>b</sup> —

سلام عليك اي امام همام

رهی کر نای تو دار السلام

Written in ordinary Nasta liq

A modern copy



## No. 431.

foli 128, lines 11, size  $9 \times 7$ ,  $7 \times 5$

ديوان موجد

## DÎWÂN-I-MÛJÎD.

The author of the *Nishtar-i-'Ishq* (composed A.H. 1233), p. 1562, who speaks of the poet in the present tense, says that Mûjîd, with his original name Sirâj-ul-Ilâqq, was born in Muhan in the Province of Awadh. He came to Murshidâbâd, and, after staying there for some time with Nawwâb Khân Khânân Mu'azzaz Jang, went to Calcutta, where his merit was highly appreciated by scholars and high European officials. The date of the poet's death is not found anywhere, but at the end of the diwân is a Qit'ah expressing the date of the birth of a child to one Râj Kishan in A.H. 1226 = A.D. 1811.

A diwân by one Fakhr-ud-Dîn Mûjîd is noticed in Sprenger, *Oude Cat.*, p. 505.

This copy contains only Gazals arranged in alphabetical order.

Beginning

يا من يرلي حلاله، في كل ما يرلي  
عالم تمام حلوه گه آمد رح ترا

Written in ordinary Nasta'liq

Not dated, apparently 13th century A.H.

The copy is slightly worned

## No. 432.

foli 111, lines 15, size  $9 \times 5\frac{1}{2}$ ,  $6\frac{1}{2} \times 3\frac{1}{4}$ .

ديوان خاموش

## DÎWÂN-I-KHÂMÛSH.

The diwân is identical with the one noticed in Sprenger, *Oude Cat.*, p. 461, where it is said to be the work of Rây Sâhib Râm of Dihli, who

adopted the takhallus Ḥamūsh was for some time Tahsildar under Mr N Duncan in Benares and died at an advanced age of over seventy previous to A H 1229 = A D 1813

But as in the following *ver* o on fol 92 the author says that he received some prose and poetical compositions from Gayūri we are inclined to think that he was contemporary with Mulla Gayūri of Kābul who was in the service of Akbar and was killed in A H 994 = A D 1580

See Blochmann's *Āin-i Akbari* vol 1 p 609 and Rynd's *Shihārā*

حامس بن آن کلاک گهر مسیح خوری  
صد سکر که هم نر هم اسعار فرساد

The poet adopts the poetical title of *حامس* as well as *حامس*

The diwan consists mostly of Qasidas and some short Masnawis and Qit'as

Beginning as in Sprenger *ibid* —

ای بر تر از آنکه گوید ادراک  
وصف نور علم و حقل ما ناک

The diwan contains some poems in imitation of Ḥuqani and Urfi

The MS is wormed out throughout

Written in a careless Nasta'liq

Not dated apparently 13th century A H

### No 433

fol 82 lines 13 size 104 × 6 8 × 4

دیوان مسکین

### DIWÂN-I-MISKÎN

A diwan by a poet who adopts the poetical title of *Miskin* consisting of some Masnawis and Qasidas in praise of Nawwab Abul Qasim Khan Nawwab Gulam Khan and Mr Elphinstone. Towards the end are several chronograms the dates of which range from A H 1216 to 1230 = A D 1801-1814

Beginning —

ای که کردی دانش و علم و حرد در کار ما  
 رحمت از یاد تو ناسد مایه آزار ما

A *diwân* by another poet, with the same takhallus, *Mushkîm*, is noticed in Sprenger, *Oude Cat.*, p. 498

Written in ordinary *Nasta'liq*

Not dated, apparently 14th century.

No. 434.

fol. 294, lines 19, size  $9\frac{1}{2} \times 6\frac{1}{2}$ ,  $8 \times 4\frac{1}{2}$ .

دیوان قاتیل

## DÎWÂN-I-QATÎL.

*Muzâ Qatîl*, whose first name was *Dawâli Singh*, was a *Khatri Hindû* and embraced *Islâm*, at the age of eighteen, at the hands of *Mirzâ Bâqir Shahîd Isfahânî* from whom he received the name of *Muhammad Hasan* and the takhallus of *Qatîl*

He was an eminent poet, and found a good patron in the person of *Nawwâb Sa'âdat 'Alî Khân*, from whom he received lavish favours

After staying for some time in *Dihli* he went to *Lucknow*, where he held the office of *Head-Munshî*, and died in *A.H.* 1233 = *A.D.* 1817 See Sprenger, *Oude Cat.*, pp. 170 and 535, *Rieu*, p. 64 Besides the *diwân* he left several other works, viz *Shajarat-ul-Amânî* (composed *A.H.* 1206), *Nahr-ul-Fasâhat* (composed *A.H.* 1214), *Letters* (c. *A.H.* 1217), *Châr Sharbat* (*A.H.* 1217), *Da'yâ-i-Latâfat* (c. *A.H.* 1220), *Haft Tamâshâ* (*A.H.* 1228), *Qânûn-i-Mujaddad*, etc

## Contents

Gazals in alphabetical order

Beginning

بود برقی دگر در جلوه ها جانانه ما را  
 نه هر دم معی بجان آتش رید بروانه ما را

Mukhammasat.

Beginning on fol 279<sup>b</sup> —

ای دگر تو راحت روانم  
حر و صف تو بر زبانم

Tarkib-band

Beginning on fol 282 —

چه سد کنون که زمیں خاک میکند بر سر  
راسل آبروان سد هزار صحرا تر

Qit'as

Beginning on fol 288 —

امروز ر خور فلک معده نردار  
کنج حسی ربر من گسته نهان های

Written in careless Nasta'liq within red ruled borders

Not dated apparently 13th century A.H.

# No 435

fol 198 lines 18 size 10 × 6 7½ × 4½

The same

Another copy of Qit'as diwan containing only Gazals arranged in alphabetical order and beginning as above —

بود برقی دگر در حلقه ها جانانه ما را الح

Some Gazals and verses are written on margins in different places

Written in a fair Nasta'liq

Not dated apparently 13th century

The copy is water stained throughout

No. 436.

fol 78, lines (centre col) 15, (marginl. col) 28;  
size  $9\frac{3}{4} \times 6$ ,  $8\frac{1}{2} \times 4$ .

یوسف و زلیخا

## YÛSUF-WA-ZALÎKHÂ.

The romantic story of Joseph and Potiphar's wife, representing the Quranic story of Joseph in Chapter XII, in the metre of Jâmî's poem of the same title (see No 196, vol 11 of this Catalogue)

By حشمت, Hashmat.

The poem is preceded by a short preface devoted to the praise of God and the prophet

Beginning —

حمد بسند لایزالی را سرود که هم و همکاره من محاسن الح

The poem begins thus on fol 1<sup>b</sup>

الهی گوهر مفقود بسا

باز در دل تجلای نعرما

The name of the poet Hashmat occurs in several places, *e.g.*, on fol 4<sup>b</sup> —

دل حشمت ، ازین سروده مسکینه

حو گل گلدمنه ها سینه بهینه

In the prologue the poet praises Fath 'Alî Shâh of Persia (A H 1212-1250 = A D 1797-1834), to whom he probably dedicated the work

بعهد دولت شاه مہر

سر بر آرای ایران مہر افسر

مہر مر دلاور شاه ہم جاہ

سہ ؟ نبی منان صبح علی شاه

In the concluding verse the poet says that he completed the work in  
A H 1236 = A D 1820

سال الف افرون بد دو صد سال  
دگر مي و مس افرون بر نكو مال

Written in minute Nasta'liq within gold ruled borders with two  
illuminated frontispieces at the beginning

Not dated apparently the latter part of the 13th century

### No 437

fol 62 lines 17 size 12 x 7<sup>1</sup>/<sub>2</sub> 8 x 4<sup>1</sup>/<sub>4</sub>

سورس ع ر

### SHŪRISH-I-'ISHQ

A poem in the metre of Jamis Yūsuf Zalikhā dealing with the  
love adventure of a youth who in course of a voyage after suffering  
shipwreck reached an island and there fell in love with a damsel by  
an anonymous author

Beginning —

لوانم حامه و لظا امب لسکر  
بیدان آمدم الله اکبر

The name of the poem occurs as سورس عشق at the end of the  
poem. The date of composition A H 1248 ~ A D 1831 is expressed by  
several chronograms at the end

The story itself begins thus on fol 7 —

نصوب مرغ صاج حوس سالي  
حسن رد رمض طاوس معالي

Written in careless Nasta'liq within ruled borders  
Not dated apparently 13th century A H

No. 438.

fol 180, lines 14, size  $10 \times 6\frac{1}{4}$ ,  $8 \times 4$ 

دیوان برشته

## DÎWÂN-I-BIRISHTAH.

A dîwân by a poet who adopts the takhallus *Birish̄tah*. From the chronograms relating to several contemporary events, the dates of which range from A H 1234 = A D 1262, it would appear that the poet lived in the latter half of the 13th century.

## Contents

Qasîdahs

Beginning on fol 1<sup>b</sup>

بر مآهد کمال تو در حلوة جمال  
مآهد رارض تا ملک ای مدع کمال

- ‘ Most of the Qasîdahs are in praise of the Imâms.
- Gazals in alphabetical order
- ‘ Beginning on fol 26<sup>b</sup>

در کمال، حسن مستنیم الح

Mustazâds

Beginning on fol 128<sup>a</sup>

بر مآید نه ما را گهی از ایام، و مدارا آن غمزه، ماهی

Mukhammasât on the Gazals of Sa’dî, Qatîl, Nâtîq, and others  
Beginning on fol 129<sup>a</sup>

در حلوة رله، تو امسرم

صدریست، که از حباب، مسرم

Wâsûkhts

Beginning on fol 1350<sup>a</sup> —

دوستان مکسدم حسن بفریاد رمید  
فوح هم بر سر دل ریخت، نامداد رمید

Elegies

Beginning on fol 138 —

ایں چه سورا که خونا در محسر بر حاسب

Rubā is

Beginning on fol 146 —

زین صدمه رمی چون مکدر گردد

Qit'ahs expressing the dates of several contemporary events

Beginning on fol 150 —

ار عنایت الهی هم را امداد ن

Short Masnawis

Beginning on fol 146<sup>b</sup> —

دلهر از صغ آن خالق داور

Written in ordinary Nasta'liq

Not dated apparently 13th century

### No 439

fol 115 lines 20 (in 4 coll) size 12 × 8 10 × 6

حملة ن ی

## HAMLAH-I-HUSAYNĪ

An epic poem in the style and metre of Firdausi's *Shāh Namah* dealing with the account of the battle of Karbala by Sayyid Gulām Alī al Mūsawī ur Radawī of Jabangir Nagar composed in A.D. 1263 = A.D. 1846

Beginning —

سام خداوند خرو وودود

خداوند عفو و خداوند خود



Written in careless Nasta'liq  
 ' Not dated, apparently 14th century A H

No 440.

foli 466, lines (centre col) 19, (marginal col) 12,  
 size  $11\frac{1}{4} \times 7$ ,  $8\frac{1}{2} \times 5\frac{1}{2}$

دیوان قاضی

### DÎWÂN-I-QÂ'ÂNÎ.

The celebrated Qâ'ânî, with his proper name Mirzâ Habib Ullah, who is admitted on all hands to be the greatest of the modern poets of Persia, was the son of Mirzâ Abul Hasan, poetically called Gulshân, and was born in Shirâz. At an early age he applied his mind to study, and when only a boy of seven years he left his paternal roof and went to Mashhad, where he devoted himself to a diligent pursuit of knowledge, and in a short time established his reputation as a poet of great eminence. His wonderful skill in poetical compositions attracted the attention of Hasan 'Alî Mirzâ Shujâ'-us-Saltanat, who, after enjoying for some time the learned society of the poet, sent him to his father Fath 'Alî Shâh. This king received Qâ'ânî with great esteem, honoured him with the title of Mujtahid-ush-Shu'arâ, and in appreciation of the poet's high talents occasionally favoured him with liberal rewards and many other honours. Besides being a master in all the branches of the Muhammadan literature, Qâ'ânî was a great linguist (he is said to have been thoroughly conversant with French), while the beautiful style of his Persian poems would at once suggest that he had a peculiar command over the language, rarely found in any poet of any time or country. He died in Tihân, A H 1270 = A D 1853. His diwân was lithographed in Tihân, A H 1277, and his *کتاب و برسیان*, consisting of a collection of anecdotes lithographed in the same place, A H 1302.

For his life see *Majma'-ul-Fusahâ*, vol. II, p 402, E G Browne, "A Year amongst the Persians," p 118, *Rien Suppl.*, No 367, etc.

Beginning of the diwân on fol 45<sup>b</sup>

دویم ندا رسید و درگاه کویا  
 کای بیده کمر بهنر آریں حقه ، سرنا

The diwan contains a preface by Abd Ullah bin Muhaimmad Ja fir with the takhallus Mahyûb and begins thus —

توانا حدانکه بخودان نرم مد گاهی • مدرب ارشد  
الح

This copy is in the handwriting of the aforesaid Mahyûb who adds a Gharz at the end which begins thus —

نوبت وصل می آید نگوسم بی سبب  
کران مرده نمالد اندر دلم صر و فرار

Written in a fair Nasta'liq within gold and coloured ruled borders with illuminated frontispiece

Not dated apparently the latter part of the 13th century A H

No 441

fol 136 lines 21 size 9½ x 6 7 x 1

دیوان غالب

## DÎWÂN-I-GÂLIB

Galib with his full name **لحم الدوله دسر الملك مرزا امده الله** who may be called the last of the classical poets of India enjoys the uncommon fame of having been equally well versed both in Persian and in Urdû poetry. Although born and brought up in India he was in no way inferior to the eminent and well known poets of Persia and it can be safely asserted that since his death India has not been able to produce a Persian poet of his merit and fame while as an Urdû poet it can be claimed that he still remains unsurpassed. He belonged to a very respectable family and his ancestors held high offices. His paternal grandfather was in the service of Shâh Âlam while his father Abd Ullah Beg **Khân** at first entered the services of Nawwab Âsîf ud Daulah at Lucknow and then went to Hyderabad where he secured a high post under Nizam Ali **Khân** Bahadur. Lastly he attached himself to Rajah Bakhtawir Singh of Alwar and shortly afterwards was killed.

in a battle Ġālīb was only five years old when his father died, and was left under the care of his uncle Nasr<sup>Ullāh</sup> Beg Khān, the then Sūbahdār of Akbarābād. Not having sufficient means to support himself he came to Calcutta in A.D. 1830 to seek some favour from the Governor-general, but being disappointed returned to Dīhlī. He spent his last days in Dīhlī on a small pension he received from the Nawwāb of Rāmpūr, and died in A.H. 1285 = A.D. 1869 at the age of seventy-three. The chronogram of his death is **آه حال ، سرد**. It is said that only a few days before his death he composed the following verse, which he used to repeat very often

دم واسن بر سر راه هی  
عریروا ، الله هی الله هی

Besides his Persian and Urdū dīwāns he left several other works in both the languages, and wrote a history from Timūr to Humāyun, which he entitled **مهر بپرور**, and was thinking of completing the work dealing with the history from Akbar to Bahādur Shāh, when mutiny broke out and interrupted the work.

Another work of his, entitled **دستور**, treating of the events that took place from the 11th of May, 1857 to the 1st of July, 1858, contains an account of the Mutiny, the destruction of Dīhlī, and his own memoirs.

\* A detailed account of his life and works will be found in the *Hayāt-i-Ġālīb* and the *Āb-i-Hayāt*.

#### Contents

Preface ending with the praise of *Dulfiqār Khān*  
Beginning on fol. 1<sup>b</sup>

یگانه یرد ابرا بر ناسکه بحسبده اوست ، مساس گدارم الح

fol 10<sup>a</sup> دیبانه دیوان ریحه .

Beginning —

مسام مسمم آسمایانرا صلا و بهاد انجمن مسانرا مزده الح

fol 13<sup>b</sup> حاتنه گل رحا Epistles, most of which are written in undotted letters

Beginning

سبی که مود این گوهرین نامه سایان رسمبذ الح

Masnawis The first called درد و داغ, begins thus on fol 18 —

بی نری برورگی ، دا  
درد دل صحرای خون رسته دا

fol 22<sup>b</sup> خراغ دیر

Beginning —

لش نا صور دمسار ا امروز  
حمومی محسوس رار ا امروز

fol 2 مسوی رنگ و نو

Beginning —

بود جوان دولی ار خسروان  
خاره کس عارض همدرستان

fol 28<sup>b</sup> ناد مخالف

Beginning —

ای تمامان برم محس  
وی - سا زمان نادرین

fol 32<sup>b</sup> Qasidahs

Beginning —

بهر ترویج حساب والی نوم الصاب

fol 58<sup>b</sup> Gazals in alphabetical order

Beginning —

خون عذار خویش دارد نامه احمال ما  
ساده برکاری فراوان سرم اندک سال ما

fol 13<sup>o</sup> Ruba is

Beginning —

شالاب آراده موحد م  
بر ناکي خویش گواه خویشم

fol 135<sup>b</sup> A prose subscription on the beauty of سخن

Beginning

یردانرا که سخن آفرید و زبانرا رنگا رنگ، مسبوہ گونا  
کرد الح

Written in a careless Nasta'liq, within coloured borders

The copy is wrongly dated "1154", apparently it was written in the 13th century A H

No. 112.

fol. 28, lines 8, size  $8 \times 5\frac{1}{2}$ ,  $6 \times 4\frac{1}{2}$

ماحمود نامہ

# MAHMÛD NÂMAH.

This small dîwân contains only a limited number of Gazals, arranged in alphabetical order, and one under each letter, with the peculiarity that the first and the last letters of all the verses are the same. The takhallus, محمود, which occurs in the Maqta', or the last verse of a Gazal, and which is frequently associated with the name of Ayâz (the favourite slave of Sultân Mahmûd of Gaznî, reigned A H 387-421), has led many to ascribe the work to that emperor. The work, with the title محمود نامہ, has been repeatedly lithographed in India.

Beginning —

ای داع بر دل از هم حال تو لاله را  
سرمندہ ساحت آهوی رسد، حلالہ را

Written in a clear, bold Nasta'liq, with a sumptuously decorated and double-paged 'unwân

Not dated, apparently 14th century A H

No 443

foli 154 lines 14 size  $9\frac{1}{2} \times 5\frac{1}{4}$   $7 \times 3\frac{1}{4}$

دیوان ولایت

DÎWÂN-I-WILÂYAT

A diwân containing Ruba'is Gazals Fards and Masnawis mostly of Sunc character by a poet who adopts the takhallus of ولایت  
Beginning thus with Ruba'is in alphabetical order —

الحمد لدانہ العلی الاعلی  
الاسما و صاب الصبا

The folios are hopelessly misplaced  
Written in careless Nasta'liq  
Not dated apparently 13th century A H

No 444

foli 20 lines 8 size  $8 \times 5\frac{1}{2}$   $6 \times 4\frac{1}{2}$

An anonymous short Masnawi poem dealing with some religious doctrines of Islam by one Hafiz belonging to the Shari'ah sect The subjects dealt with are — نسیم — عسل — امامت — نبوت —  
مسجد — اعداد رکوع — وصو — بحساب

Beginning —

ای دل اول نگو تو نسیم الله  
کی ادا مسکورد الله

The poet's name occurs in the following concluding line —

حافظی نظم کرد لہی انساب  
در ب ن خدا دهد درجہ اب

Written in a clear, bold Nasta'liq, with a sumptuously decorated and double-paged 'unwân

Not dated, apparently 14th century A.H

### No. 445.

fol. 47, lines 6, size  $8\frac{1}{4} \times 5\frac{1}{2}$ ,  $6\frac{1}{4} \times 4$ .

The same

Another copy of Hâfizî's same Masnawî. Ten verses at the end are wanting A splendid copy

Written in a beautiful, bold Nasta'liq on marbled paper of different colours

Not dated, apparently 13th century A.H

### No. 446.

fol. 134, lines 19, size  $9\frac{1}{4} \times 5$ ,  $7 \times 3\frac{1}{2}$

دیوان حسرت

## DÎWÂN-I-HASRAT.

Two poets who adopted the takhallus Hasrat are mentioned in the Majma'-ul Fusahâ, but the verses quoted there are not found in this diwân

Rieu, p 712, mentions also one Hasrat, who, however, seems to be quite different from the present poet

The diwân contains Gazals without any order

Beginning —

چه دل وا نکند تا تو تکلم کنی

گل بسدد بخت تا تو نسیم کنی

Written in a careless Nasta'liq

Not dated, apparently 13th century A.H

No 447

fol 187 lines 16 size  $2\frac{1}{2} \times 8$   $9 \times 5$

دیوان نصر

# DÎWÂN-I-NASR

Shah Alî Habib with the poetical title Nasr was a Şâfi of Phulwari in Dinapûr latn. He died in A H 1230 = A D 1878  
Beginning with Gazals arranged in alphabetical order —

مساب و و حسا خدا را  
که ندا کرد این ارض و مسا را

Written in a fur Nasta liq

No 448

fol 238 lines 15 size  $10 \times 6\frac{1}{2}$   $7 \times 4$

کلیات حسرت

# KULLIYÂT-I-HASRAT

Muhammad Sa'id poetically called Hasrat of Patna died only a few years ago

The Kulliyat is preceded by a short Arabic preamble by Hadrat Muhammad bin Gulam Rasûl Sûrat, an intimate friend of Hasrat which begins thus —

خدا لب بر الانسان و الهمة الانسان

Hasrat's preface in which he says that in his Persian poems he adopted the takhallus Hasrat and in Arabic Sa'id begins thus on fol 4<sup>b</sup> —

الحمد لله وكفى والصلوة والسلام علي سيدنا



fol 5<sup>b</sup> Qasîdahs

Beginning

بِغَالِي اللّٰه رَهِي مَاسِ كِه سِهَانَسْت وَ هَم بِدَا الْح

fol 18<sup>b</sup> Gazals in alphabetical order

Beginning

رُوی در رُویِ حِدا دَارِیمِ مَا

سَرِ بِنَايِ مِصْبَاحِی دَارِیمِ مَا

The Gazals are followed by Mukhammasât and Musallasât on the Gazals of Sa'dî, Jâmî, Hâfiz, and others

fol 75<sup>a</sup> Rubâ'is

ای رُوسِی دِیدَةُ حَمْدِیدَةُ مَا

کتاب consisting of numerous târikhs on the birth and death of his relatives and friends and of other events, the dates of which range from A H 1222-1300

fol 146<sup>a</sup>-151<sup>a</sup> Gazals which the poet composed after the publication of his dîwân

fol 151<sup>b</sup>-155<sup>b</sup> Some Urdû Gazals and Târikhs

fol 156-159 Blank

fol 160<sup>b</sup>-164<sup>a</sup> Life of Jâmî, with an enumeration of his compositions This is followed by Hâsiat's Arabic and Persian letters which he wrote to his relatives and friends

Towards the end are several chronograms expressing the date of completion of the dîwân, A H 1300, and of other events The last date is A H 1300

Written in ordinary Nasta'liq

A modern copy

END OF VOL III

الحمد لله الذي ارسل عليا عليه السلام  
 صرح سهار الدين محمد صمد و ان شاهان  
 خطا قبر سيار ملا علي ... نام اور ارشيد نام بدر



فهرست

بازنگری و تصحیح  
 در مقام ادبی و فنی



در حال دید که در یک

روز در دیوان حافظ

از تائیت احد

روشن ساز ایات

مبارک آمده که اگر

شرح آنها شود کفایت

شود اما الله تعالی

حقوق ولایات

شرقی و مبارزان

و بار بار گرد کار شود

در حوضی بجز این

المعبد فوئاده بود

هفته این سال است

در این بیتی بجز

سید و سید محمد

امده در شهر دیماه

بر ریاضت

والسلام

سر سر ایام

در این بیتی

در این بیتی

در این بیتی

در این بیتی

در این بیتی

در این بیتی

در این بیتی

در این بیتی

در این بیتی

در این بیتی

در این بیتی

در این بیتی

در این بیتی

در این بیتی

در این بیتی

در این بیتی

در این بیتی

در این بیتی

در این بیتی

در این بیتی

در این بیتی

در این بیتی

در این بیتی

در این بیتی



هو

مساک

دیوان میرزا کامران که در بر رکوار  
مست بخط محمود استغنی استغنی  
حوزه نورالدین محمد جهانگیر استغنی  
نعم خلوص متواضع

لحمه الدی امری  
بالعین الکتاب

رنگ شاه جهان  
اکبر شاه

۲۲ ماه اردی  
عص

دیوان میرزا کامران  
لحمه مستغنی  
۲۲



فصل اول در بیان  
تاریخ

شاه جهان  
اکبر

۱۹  
۱۸  
۱۷  
۱۶  
۱۵  
۱۴  
۱۳  
۱۲  
۱۱  
۱۰  
۹  
۸  
۷  
۶  
۵  
۴  
۳  
۲  
۱



